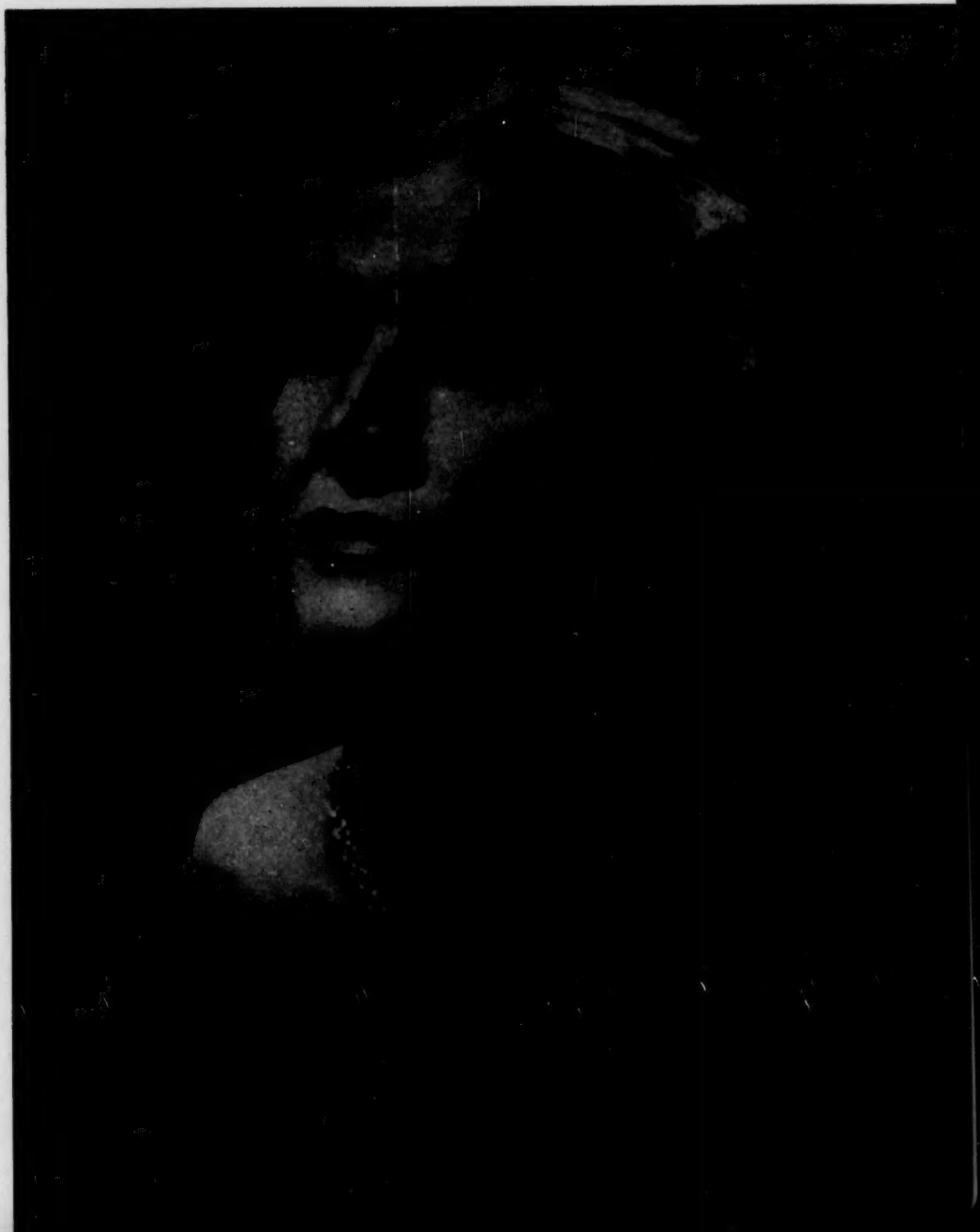
musical
COURIER

MARCH 15, 1952 25 CENTS

STELL ANDERSEN

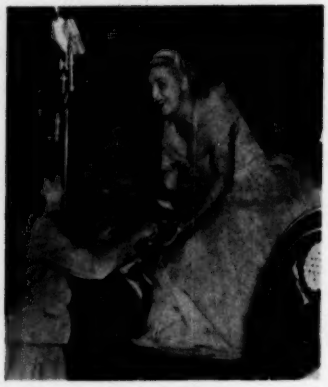


MARCH MUSICAL VIGNETTES

DOUBLE ASSIGNMENT . . . Ramon Vinay will open both the festivals at Bayreuth and Salzburg this summer, singing Tristan at the first (above) and Otello at the second (below). He will "shuttle" between the two cities, performing five times in each opera. On Feb. 9 he sang Otello for the 200th time, this performance at the Metropolitan being beamed to his native Chile by the Voice of America.

SIGNING CONTRACT . . . William Steinberg, L, affixes his signature as musical director and conductor of the Pittsburgh Symphony Orchestra. At right is Charles Denby, president of the Pittsburgh Symphony Society; standing, William McKelvy Martin, manager of organization.

COMPOSERS AND CONDUCTORS CONFER after the Manhattan School of Music American Festival concert in February, heard over Station WNYC. The program featured the world premiere of Charles Mills' Second Symphony, played by the School's Orchestra under Harris Danziger, also works of Gunther Schuller, Otto Luening, Ross Lee Finney and Jan Meyerowitz. L. to r., seated, Mr. Danziger and Hugh Ross, conductors; standing, Messrs. Meyerowitz, Luening, Mills, Schuller; and John Clark, conductor.



MARY BOTHWELL receiving flowers after singing with the United States Army Band in Washington, D. C., Capt. Curry conducting. The soprano will be heard in New York, March 23, in the third of her Town Hall recital series, in Schubert's Die Schoene Muellerin cycle. She returns to Europe in June for a summer concert tour on the Continent.

PVT. KENNETH GORDON, violinist, made his TV debut on the NBC-TV Kate Smith Hour on Feb. 19. Gordon, now stationed at Fort Dix, N. J., is seen with producer Ted Collins, L, and Michel Piastro, his teacher.

THE PENDLETON CIVIC MUSIC ASSOCIATION board of directors and executive committee entertained Ellabelle Davis, contralto, Lawrence Winters, baritone, and their accompanist, Frank Sherman, following a February program. About 150 guests attended the informal reception. L. to r., seated, Mrs. Oren Allison, wife of the secretary-treasurer; Mrs. D. C. Wells, mother of William Wells, president of the association. Standing, J. G. Kepley, vice-pres.; Oren Allison, Mr. Frank, Mr. Winters, Miss Davis; Norman Gorfkle, publicity; Mr. Wells; Mrs. H. S. McKenzie, vice-pres. in charge of reception.

musical COURIER

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Television Renegs

THE television program, Musical Playtime, which the National Orchestral Association, Inc., prepared and presented under the musical directorship of Leon Barzin, was designed to carry on and extend the demonstrations of musical instruments to school children which that organization had been giving for several years. The organization thought it might interest adults, too, over TV.

Last March this program was put on the air for 15 minutes each Sunday, with a different musical instrument demonstrated each week, and played by solo performers of the orchestra, with the vividness attendant on video presentations. The program continued until late in September; then suddenly it was taken off the air by the station.

According to Mrs. Melbert B. Cary, Jr., president of the National Orchestral Association, Inc., the organization "was never informed of the grounds for the decision, and the reason which the network gave to a magazine for the program's cancellation, that that show 'ran out of musical instruments' for children to study, is not true. . . . Introduction to the basic instruments of the orchestra and their variations is hardly more than the alphabet of modern music. Having observed the tone quality and playing characteristics of each instrument, the listener advances to combinations of these, and gradually to the contribution each instrument makes in the development and interpretation of musical compositions. Obviously, the possibilities are not limited to 25 or 30 telecasts.

"For over four months . . . our letters to the station went unanswered and appointments which we made to meet station representatives were not kept. Finally, we recently received notice that the program had been definitely cancelled.

"The letters from the public during the series and the protests which both we and the station received upon the withdrawal of the program from the air prompt me to lay these facts before you.

"We stand ready and willing to continue with this kind of program, as we feel that it is one which is particularly needed over television today—a program which will provide entertainment and education for children and adults alike. We seem, however, to be one more educational program for children which has become a casualty to the commercialism of television."

The costs of TV production are so huge that video stations understandably have to secure sponsors in order to make ends meet. They must also provide genuine entertainment if they are to hold their patrons. Still, it is evident on even a short course of TV viewing that a great deal of blatant nonsense is carried on various channels—of about the grade to delight a person of retarded mental development.

Perhaps the master minds in this young industry could devise a way to give the public more educational programs in musical and other fields, of a type to appeal to the intelligent. It may become necessary for the videocasters to do this if they are to head off various movements—including a bill in Congress—to provide a committee of those outside their industry to pass on this kind of entertainment.

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A Generous Virtuoso

Not every prominent artist has been as enterprising as Jascha Heifetz in commissioning new scores and in aiding the cause of the creative composer. The latest evidence of his public spirit is his presentation to the Library of Congress of a collection of autograph musical scores, letters, and early editions of musical works. It is laudable that, in accordance with his wish, they are to be made available for use by scholars and exhibited publicly as often as possible, and in fact have been on display through March 16 in the Main Library Building of the Washington institution.

Included are two works which Mr. Heifetz commissioned, the Violin Concertos by Sir William Walton and Louis Gruenberg, and the MSS. of Dinicu's Hora Staccato, which he popularized, Joseph Achron's Cadenza for Three Violins for the Vivaldi Concerto: Elgar's Exercise for the Third Finger, which was presented by the composer to the violinist in 1920 at his first appearance in London; Castelnuovo-Tedesco's Concerto Italiano and his Second Concerto, both for violin and piano; Leo Weiner's Divertimento; and Leopold Godowsky's waltz, Alt Wien. First and early editions included in the gift are chamber works by Mozart, Haydn, Beethoven and more recent creators; there are also letters from a large number of celebrities in music, including a note from Bernard Shaw commenting on his performances.

These interesting musical exhibits will add to the increasingly rich collection which is a feature of the archives of the Library of Congress.

ON THE COVER

Stell Andersen, whose current European tour extends until the fall of 1952, by that time will have appeared in Rome, Milan and other Italian cities, along with a number of radio broadcasts. Austrian bookings for the pianist include both a recital in Vienna and several performances with the Vienna State Symphony. England and Holland will hear her as featured soloist with leading orchestras in London, Amsterdam and other cities. In Vienna, Miss Andersen will record Beethoven's Concerto No. 5 in E flat major, Grieg's Piano Concerto and Darius Milhaud's La Fantasie Pastorale with the Vienna State Symphony. At the conclusion of this itinerary, Miss Andersen will come back to the United States for a tour under the management of S. Hurok.

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Seventy-third Year
March 15, 1952

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

Drawing by Harold C. Schonberg

DMITRI SHOSTAKOVICH

SHOSTAKOVICH'S *Song of the Forests* has just been put on records and made available for general sale in America. It is an oratorio for children's chorus, mixed choir, soloists and orchestra, and was composed in 1949 as a musical commemoration of the reforestation program then being carried out by the U.S.S.R. This score was the work that restored Shostakovich to political favor after he had been accused of formalism in the notorious 1948 resolution of the Central Committee of the U.S.S.R.

I never was a particular admirer of Shostakovich's music. I found it overstylized, full of mannerisms and overly pretentious, full of tricks that did not hold up too well. But, like or dislike, there was no disputing Shostakovich's extraordinary talent. A formidable technician was obviously at work in his scores, and a personal idiom was unmistakable. Those interminable Shostakovian largos usually made me writhe—and yet there was real individuality behind them. One always listened with interest to his music, wondering when the composer would turn out a piece that would consolidate the enormous possibilities always hinted at but never actually achieved. Thus I hastened to listen to his *Song of the Forests*, curious to learn what the recent Shostakovich was writing and what it sounded like.

The experience was shocking. It is sad to contemplate what has happened to Shostakovich and, presumably, the rest of his front-line colleagues. *Song of the Forests* could have come from any minor Russian composer of the late nineteenth century or earlier. Glinka, say, with a touch of Rimsky-Korsakoff and a smattering of Tchaikovsky. The score is almost completely diatonic. It is an "official" score, full of fragments of Russian folk song intended to have a wide melodic appeal. It tries hard to please the most conservative of tastes, and as a result it is completely depersonalized and vitiated. The score is worse than innocuous; it is, considering what Shostakovich could have been, actually sickening.

But that's apparently what Soviet ideology wants and what Shostakovich is forced to give. One of these days he may come out with an article disclaiming all of his other works. Does that sound farfetched? Miaskovsky did that very thing. Nicolas Slonimsky, in his invaluable *Music Since 1900*, gleefully traced Miaskovsky's own comments on his early symphonies. Of the Sixth, Miaskovsky wrote: "Despite my instinctively correct ideological orientation, the absence of a theoretically fortified and rational world-outlook created in me sort of an intelligentsia-like neurotic and sacrificial conception of the Revolution; it was naturally reflected in the embryo of my Sixth Symphony." He apologizes for the Twelfth, which he says was inspired by the first call to collectivization of peasant agriculture, because it turned out "schematic" (a terrible sin in Soviet ideology). He completely disowns No. 13, a "very pessimistic work which I, in my creative blindness, regarded as an emotional experience." He is hesitant about No. 14—"although I cannot boast of freshness or originality of its musical idiom, I think that it possesses a vital spark." He does not believe, however, that No. 15 contains the ingredients of "the musical language of socialist realism." I don't think that there is a more damning indictment of the pressure of Soviet authority than in these frightened, desperate remarks of Miaskovsky.

SOVIET musical ideology had been formulated in the 1920's, when the Russian Association of Proletarian Musicians published several manifestos concerning the duty of the composer to "reflect the rich, full-blooded psychology of the proletariat, as historically the most advanced, and dialectically the most sensitive and understanding class." (There is not a bit of historical truth in the statement.) In 1948 the Central Committee raised the roof over the unregenerate ways of its composers. Ostensibly the article that inspired the series of official rebukes was a scathing review of Muradeli's "fatal formalistic" opera, *Great Friendship*. But Shostakovich, Prokofieff, Shebalin, Popov and Miaskovsky were bracketed with Muradeli as anti-democratic composers who wrote music that was the "negation of basic principles of classical music . . . strongly reminiscent of the spirit of contemporary modernistic bourgeois music of Europe and America." Shostakovich & Co., it appeared, had "torn themselves away from the ideals and artistic tastes of the Soviet people." Even worse, said the Committee, the pernicious influence extended to the Moscow Conservatory (headed by Comrade Shebalin, it was carefully pointed out), "where the formalistic tendency is predominant." All of this meant, raged the Committee, that a section of Soviet composers had not yet broken away from the bourgeois ideology as exemplified in the decadent European and American music.

The Soviet musicians in Moscow hastily met in penitence. Their abject letters to the Central Committee are a matter of sad record. The poor devils sounded scared stiff. Muradeli sweat bullets trying to explain the failure of his opera and his personal failure "to work on the improvement of my ideological political education," not to mention his failure to pay attention to the "voice of the people." How could it have happened that he had failed to introduce even one teeny-weeny folk song into his opera? he plaintively asked. Shostakovich expressed deep thanks to the Central Committee for chastising him and promised to be a good boy in the future. Khatchaturian admitted his formalistic errors, explaining them partly on the grounds that he had been preoccupied with developing his musical technique. (This is the strangest reason ever advanced by a composer.) Prokofieff was the only composer who did not rend his hair and lick the ground. He apologized, like the rest of his colleagues, but underneath the apology one senses a strong undercurrent of resentment. Prokofieff, after all, happens to be one of the greatest living composers, and one of the most complete musical technicians; and one can imagine his feelings on being told by some thick-headed commissar in charge of ideology that he doesn't know what he is doing.

ALL this is ancient history, but it deserves re-telling. Shostakovich's feeble *Song of the Forests* is the logical continuation of the 1948 declarations. Of course, Shostakovich's case is not unique. Soviet sculptors, painters, poets, novelists, dramatists—all are in the same boat. Soviet Russia has by now eliminated itself as a positive force on the contemporary esthetic scene. To a second-rate talent, the Soviet strictures make no difference. Mediocrity, indeed, would (and does) thrive on such conditions. A first-rate talent—a Shostakovich or a Prokofieff—who has strong esthetic beliefs about the music he writes must find those conditions intolerable.

For what it amounts to is complete musical decadence, the very decadence of which the Central Committee accuses Western Europe and America. Decadence in any art (and perhaps decadence in general) can be described as an increase in technique without a corresponding increase or addition of emotional validity. There is decadence enough in Western Europe and America, God knows! But at least our best composers avoid it, and our best young composers are constantly experimenting in the hope of finding an honest and personal outlet for their ideas: *their* ideas, not the State's. As to what the state of criticism must be in Russia, it boggles description.

Poor Khatchaturian made apologies for concentrating on his musical technique. The fact is that the Soviet composers seem to be unanimously well trained, with all the technique in the world. They are, indeed, constantly developing their techniques, and are using it more and more to say less and less. When the end comes it will be (to use T. S. Eliot's well-worn line) not with a bang but with a whimper.

Gluck's Alcestis Staged by "Met" in English

FINAL SCENE OF GLUCK'S ALCESTIS, as staged by the Metropolitan Opera in its recent revival in English.

KIRSTEN FLAGSTAD AS ALCESTIS.

By Mary Craig

THE revival of Gluck's Alcestis at the Metropolitan Opera on March 4 was a memorable event. The stately, slow-paced drama with its superb, exacting music moved across the great stage with telling impact. The effect on the audience was noteworthy. Scenes and singing were received in unusual silence until the close of Act I, when a demonstration of cheering and applause brought the principal singers for many curtain calls.

The score dates from 1767, and thus is 185 years old. Based on the tragedy by Euripides, the libretto was written by Calzabigi, and the work is usually performed in the French version of the text by Francois du Rouellet. The previous "Met" production occurred in the season of 1940-41, when it was given in the original French, with Marjorie Lawrence as the heroine. The present version has a new English text fashioned by John Gutman of the "Met" staff.

Fusion of the Arts

Gluck's work was revolutionary for his day, embodying—like other of his operas—his theories as to a worthy union of music, dance and drama to achieve the most powerful and lofty effects. Even today, with all the reforms of Wagner a commonplace on the operatic stage, it creates a rarely moving and cumulative impression of grandeur. In some respects, its choral music remains unrivalled despite the simplicity of the means employed. In the Metropolitan production a mimetic chorus composed of ballet members was employed to portray many of the passages, at the same time that the music was being sung. This device heightened the effect, though some details may have prompted differences of critical opinion. In sum, the production was one of the highlights of a winter notable for successes.

Story of Noble Simplicity

The libretto is stark in its simplicity, it is a panegyric to great love. Admetus, the king of Thessaly, lies dying while outside the palace the people mourn his inevitable doom. His wife Alcestis, confiding her two children to her attendant, goes to the Temple of Apollo to offer gifts and supplications to the God. Apollo speaks. Admetus will be spared if one person will give a life in sacrificial exchange. Everyone flees, leaving only the figure of Alcestis prostate upon the steps of the shrine. She offers her life if Admetus may live, and the gift is accepted by the God.

Act II shows the rejoicing of the populace and court over the restoration of the King. Gradually the stage lights dim as Alcestis prepares to pay the debt for the life of her beloved. The next scene is at the gates of Hell, where Alcestis, terrified but acquiescent, awaits entrance. However, Admetus, who has followed his wife into the shades of Hades, bars her way and refuses the sacrifice. The god relents and restores the devoted pair to life and joy.

Flagstad Scores as Heroine

In the title role, Kirsten Flagstad attained the topmost heights of her splendid career of song. Hers was glorious singing, marvellous in texture and thrilling in purity and utterance. She moved with a quiet exaltation and a nobility of bearing that made the part humanly tender and appealing.

The role, which Mme. Flagstad had never sung here before, gives unique opportunity for her to reveal the consummate art which she commands. Her embodiment was one of the finest examples of song in the grand manner that New York opera-goers can recall. In particular the high B flats in her first act aria, Divinités du Styx, despite the awkward English text, were negotiated with thrilling power and purity. She also excelled in the tragic air at the close of Act II, which was staged most effectively, with the chorus singing softly, as she prepared to take her farewell. The five performances of this opera, which Mme. Flagstad has designated as her farewell to this city, will be remembered as among the more treasurable musical experiences.

Brian Sullivan, a handsome Admetus, sang the demanding music with spirit and sincerity. As he mellows into the role, he will undoubtedly add warmth to the present restless brilliance of the portrayal. There was honeyed beauty in the duet with Alcestis before the portals of the underworld. Paul Schoeffler also brought dignity, admirable classic line and resonant tone to the part of the High Priest. The choice of Alois Pernerstorfer for Apollo was not a completely happy one. Surely a voice of more clarity of tone and, if the score must be done in English, better enunciation of the declamatory text would have enhanced the climax.

In the supporting roles, Osie Hawkins doubled as Thanatos and the Herald; Emery Darcy lent his fine tenor voice to Evander; and Anne Bollinger, Lucine Amara, Margaret Roggero, Thomas Hayward and Lubomir Vichegonov voiced their solo and ensemble passages clearly and sweetly.

Other Details of Production

The large chorus sang exceptionally well, under the training of Kurt Adler. The direction of Herbert Graf, as a whole finely devised, had the ensemble at times scurrying like ants from orchestra pit into the wings. These, however, were only slight flaws in an otherwise impressive effect.

The stage sets, designed by Richard Rychtarik in 1941, held the sombre back-

(*Continued on page* 34)

London Choral Offerings Predominate in Midseason

By Arthur Notcutt

LONDON.—The Bach Choir is one of the most honored institutions in British choral music, having been founded in 1876. It was so named to commemorate the first performance in England of J. S. Bach's Mass in B minor. Its program for the current season includes the complete St. Matthew Passion, which will be given on two consecutive occasions, Passion Sunday and Palm Sunday. In order to present this inspired work in its complete form, the performances commence at 11 o'clock in the morning and continue—after a break for lunch—in the afternoon. On both occasions the huge Albert Hall is invariably sold out. The B minor Mass is to be sung at the Royal Festival Hall.

Though the music of Bach quite naturally predominates in the Society's plans, its activities are not confined to that composer. The group states that among its objects are the "practice and performance of choral works of excellence of various schools."

Howells Choral Score Impresses

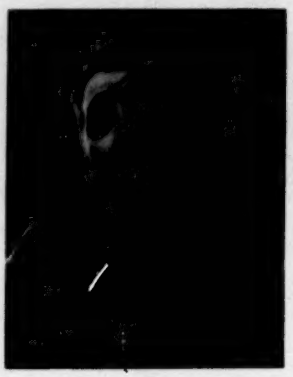
Hymnus Paradisi by Herbert Howells was the main work at the first of the Society's concerts this season. It was an apt choice, since it had achieved a marked success at two of the annual Festivals of the Three Choirs. The words are taken from the Bible and Liturgy, and there are five short sections introduced by a solemn and moving Preludio. The other sections are respectively the Requiem Aeternam for double choir, a beautiful setting of the 23rd Psalm, a Sanctus combined with Psalm 121, "I will lift up my eyes unto the hills"; a lento, "I heard a voice from heaven"; and finally a magnificent arrangement of "Holy is the True Light" from the Salisbury Diurnal, the whole reaching a serene conclusion with a return to the Requiem and opening phrases of the Preludio. Howells is a composer of great experience, with every technical equipment necessary for a conception on such a large scale as this; and he has produced a work that should take its place among the great choral compositions by British composers. Dr. Reginald Jacques, the Society's regular conductor, was on the podium and obtained a deeply felt interpretation.

BBC Orchestra Led by Sargent

For this month's Royal Philharmonic Society's Concert the B.B.C. Symphony was engaged. During the 1930's this orchestra had a reputation second to none among British orchestras, and were directed on various occasions on their visits to England by Toscanini, Bruno Walter, Koussevitzky and other eminent men. The war, however, played havoc with their ranks, as so many of their younger players were called up for service. Not unnaturally, it has taken some years to rebuild, but their standard is now again at the highest level and this was exemplified clearly on the occasion under review. Since he was appointed conductor-in-chief, Sir Malcolm Sargent has enhanced both their reputation and his own. The program comprised three items, Mozart's C major Symphony, the Elgar variations, and the Bartok Concerto for Orchestra. All were superbly played, but for sheer magnificence the Elgar must be singled out.

Covent Garden Finale

The winter Covent Garden Opera season came to a close with Salome, in which the title part was taken by Christel Goltz, who had sung it here on previous occasions. The season was very successful and the artistic standard high, especially the orchestral playing under such guest conductors as Beecham, Barbirolli and Kleiber, three of the greatest operatic conductors today.



JESS WALTERS, American baritone, in the title role of Alban Berg's Wozzeck at Covent Garden.

The repertoire was of particular interest, especially the revival of Turandot, superbly conducted by Barbirolli. Also the world premiere of Britten's Billy Budd (fully reviewed on Dec. 15 in the Musical Courier) and the first production on the English stage of Wozzeck, to which the critics were invited again to hear Jess Walters, the American baritone in the difficult title role. It was Mr. Walters' most artistic achievement since he joined this company, and he gave a highly convincing and emotional characterization.

Kleiber, who has conducted all six performances, was again in charge; his interpretation of this vivid score and complete understanding of its architectural design have been a tower of strength throughout. Before the season closed he directed Figaro, securing by far the best performance of this opera at Covent Garden in many years. The company are now on a tour of the English provincial towns but return for a spring and summer season.

Ballet Features

In the meantime the Sadler's Wells Ballet have the opera house to themselves and will introduce two new ballets, A Mirror for Witches and Bonne-Bouche, both of which it is hoped to review in these columns in due course.

A novelty in ballet for London is the debut of the National Spanish Company of Dancers and Singers at the Stoll Theater. This organization has a very large company, many of whom are amateurs. During their program they gave a complete survey of the varied dances of Spain. The music is frequently sung, and there is much that is entirely new to this country, being a demonstration of regional Spanish dancing. Of all, possibly the most attractive are the jotas, sevillanas and fandangos.

Glyndebourne Plans

The Glyndebourne Opera has announced its plans for the usual season in June and July. Of last year's list, Idomeneo and Cosi Fan Tutte will be retained. But though Glyndebourne is generally associated with Mozart, two operas by other composers will be performed, Verdi's Macbeth, and Rossini's Cenerentola.

Chamber and Recital Events

The Robert Masters Quartet played a new Piano Quartet by Aaron Copland at their Wigmore Hall Concert. It was written two years ago, is austere in character, and represents this composer in his most mature style. It is notable for the severity of its expression, variety of color and fine craftsmanship.

Lorri Lail, a Norwegian singer who was in America a few years ago, gave her first London recital at Wigmore Hall. Her program was well-contrasted, opening with the aria from Handel's Alcina and continuing with Schubert, Brahms, Strauss and other composers. Her voice is of good quality and her technique fully adequate for her task, though there is the slight hardness often found in Scandinavian voices. The low notes are particularly good and were used with compelling effect and dramatic power in Der Zwerg, but there is some lack of poetry in her readings.

Goossens Returns

Eugene Goossens is always a welcome visitor to London, where there would be abundant work for him if he chose to return permanently; but apparently the lure elsewhere—first of America and then Australia—is too great. His program included two symphonies of the most widely contrasted types—Stravinsky's 1945 and Saint-Saens' Third. If my memory is correct, it is many years since the Saint-Saens was played in London. It is certainly flamboyant—with its organ, its piano duet, and its trombone solo—but it contains many passages of beauty, with some fluent writing for the strings. Goossens conducted with fine authority and eloquent sensitiveness and obtained playing of an exceptionally high standard from the Royal Philharmonic Orchestra.

Mozart Concerts Appeal

Other recent events included two worthwhile Mozart concerts. Harry Blech and his London Mozart Players have drawn large audiences at various times to the Festival Hall, and in a recent program offered two symphonies, the so-called "Paris" and "Linz," played with ensemble skill, rare precision and clarity. Josef Krips continued his Mozart series with the London Symphony Orchestra, programming the Jupiter Symphony and Overtures to Figaro and Magic Flute. At both these concerts the soloists were excellent coloratura sopranos; with the former group Ilse Holliweg sang Et Incarnatus Est and an aria from The Impresario. At the latter, Wilma Lipp performed the Queen of the Night's second aria, and Marta Eitler was soloist in the A major Violin Concerto, given with only a section of the orchestra.

Israel Music Triumphs Over Austerity Trends

By Peter Gradenwitz

TEL-AVIV.—Though austerity reigns in Israel as far as food and clothing are concerned—owing to the necessity to absorb thousands of new immigrants each month—there is nothing austere about the musical life in town and country. The Israel Philharmonic Orchestra has added three more subscription series to the nine it has been running for years now; the Kol Israel Broadcasting Service is opening a "Second Program" (like the B.B.C.'s "Third") to cater for the lovers of serious music; chamber music concerts flourish in Tel-Aviv; the new Haifa Orchestra is developing in leaps and bounds; music publishing has been put on a world-wide basis; and Kol Israel has enlarged its Broadcasting Orchestra in Jerusalem. In addition, world-famous recitalists and soloists vie with each other on the concert stages of Israel, and local musicians earn laurels whenever they apepar.

HAIFA . . . Its new Symphony Orchestra is a recent development in Palestine's music.

The Israel Philharmonic Orchestra has so far had two guest conductors from abroad. The first was Dr. Karl Rankl, who was Klemperer's assistant in pre-Nazi Germany and then served many years as musical director of London's Covent Garden Opera House; the other was Igor Markevitch, young conductor-composer of Russian birth, who is a well-known figure on European concert stages. Rankl's most interesting offerings were symphonic works by Bruckner and Schoenberg. Markevitch offered a very catholic choice of classical and modern works: his farewell concert included his own arrangement of Bach's Musical Offering, in which Markevitch divides the orchestra into various groups and retains the soloists (flute, violin, harpsichord) of the original. This listener did not think the arrangement very much in keeping with the spirit and idea of the composition, though it certainly helped to win for a difficult work the interest and appreciation of a large public.

Rubinstein Feted

Soloist in a series conducted by Tel-Aviv's George Singer was Artur Rubinstein, who of course took Israeli listeners by storm; the great pianist was also heard in recitals. Singer gave the first performance here of Bohuslav Martinu's fine Fourth Symphony, while Honegger's passionately pessimistic Fifth was performed by Markevitch.

In a special series, the first I.P.O. performance was presented of Reflections, a work for string orchestra by Joseph Tal (Gruenthal). Michael Taube was the conductor, and in the same concert Jascha Spivakovsky regrettably played the hackneyed Tchaikovsky First Piano Concerto. Artur Gelbrun, gifted Jerusalem conductor, made his first appearance with the I.P.O. after this; he has been a well-known figure on the Jerusalem radio concerts for two years now.

Haifa Orchestra Active

The Haifa Orchestra, a 60-piece group, whose permanent conductor is George Singer, has given several subscription concerts which were enthusiastically received by capacity audiences. Israeli works performed by the group were by Menahem Avidom and Hanoch Jacoby, while soloists were Frank Pelleg, pianist, and Pnina Gut, 18-year-girl-trumpeter (both in the Shostakovich Piano Concerto with trumpet solo). In Jerusalem, Mr. Singer conducted the first Israeli performance of the forceful first symphony by Swiss composer Rolf Liebermann.

The local I.S.C.M., which celebrated its 150th weekly broadcast recently with a request program, opened the concert season with a chamber concert played by Ron Golan, violist of the I.P.O., and Marianne Wreschner, accomplished guest pianist from Zurich. The fare included works by Castelnuovo-Tedesco, Hindemith, Honegger, Schoeck, Britten, and Frederick Jacobi.

The Israel String Quartet (Fenyves-Rosenberg-Partos-Yellin) gave a number of fine recitals in Tel-Aviv (Museum), Haifa, and Jerusalem, while Frank Pelleg continued his concerts of ancient music—particularly distinguished was a Museum evening with ancient French works for wind instruments, when Eliahu Thorner (oboe) and Mordecai Rechtman (bassoon) participated.

Publishing Project

The publishing house of the Israeli Composers Association, known as Israeli Music Publications, has started on an ambitious program. It is publishing the outstanding works by Israeli composers and works by great Jewish creative figures throughout the world. Also including biblical compositions by the world's greatest masters. The Israeli composers represented are Alexander, Avidom, Ben-Haim, A. Bernstein, Boscovich, Brun, Daus, H. Jacoby, Kaminski, Jacobsohn, Lavry, Lustig, Partos, Petruschka, Salomon, Schlesinger, Seter, Sternberg, and Tal, while the international section can boast of such masters as the late Arnold Schoenberg, Ernest Bloch, Milhaud, Copland, Rathaus, Dallapiccola, Milhalovici, Liebermann, Vogel, Leibowitz, Shula Doniach, Ben Weber, Arthur Berger, Lukas Foss, and others. The enterprise is represented by Chester in London, Heugel in Paris, Carisch in Milano, Hug in Zürich, Broekmans & van Poppel in Amsterdam and Hansen in Copenhagen, while Leeds Music Corporation is sole representative for the entire Western Hemisphere.

In a competition for a short new work, the Israel Philharmonic Orchestra gave first prize to Aviassaf Bernstein for an Israeli Suite and second to Menahem Avidom for a Sinfonietta.

Dance Drama Premiered

In the field of dance, the greatest event was the presentation—after three years' of preparation—of Deborah Bertonoff's one-woman-dance-drama The Ascent to Jerusalem. The creation consists of three chapters of Jewish History, dramatically presented to music by Joseph Tal and recitation of biblical and modern Hebrew poetry and prose by Shlomoh Bertonoff.

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Rosenstock Tells Plans for Opera

Joseph Rosenstock, the new general director of the New York City Opera Company, certainly is a busy man these days. Besides preparing a brand new production of Alban Berg's Wozzeck, an undertaking termed daring by most of those who know the difficulties of this composition, he is concerned with the many details besetting any manager of an opera company and season. In his assistants, Messrs. Rudell and White, he feels that he has helpers upon whom he can rely fully. They attend to the detail work, but the final decision always rests with the man who will eventually be held responsible for the results—the General Director.

As Mr. Rosenstock states, completely unruffled by all the work and commotion: "Everything is going well and is peaceful and quiet on 55th Street. The roster of singers is almost identical with that of the preceding season, with stress on American-born artists. The few new additions were chosen after extensive auditioning and careful selection.

Wozzeck and Amahl to Be Staged

"Thirteen operas will be presented during the six-week season. Two will be new productions, Wozzeck and Menotti's Amahl and the Night Visitors. Guests will appear with the company as stage directors and there will be three revivals of operas not in the last season's repertoire—Strauss' Rosenkavalier, Menotti's The Old Maid and the Thief, and Giordano's Andrea Chenier. The rest of the schedule is composed of operatic standard fare, with such perennial favorites of the audiences as Pagliacci and Cavalleria Rusticana, Boheme, Manon, and some of the City Center's latest successes, Prokofieff's The Love of the Three Oranges, and Tamkin's Dybbuk.

"The public interest is bigger than ever before," Mr. Rosenstock continued. "Mail orders are piling up in the office. Two days after their announcement, the two scheduled performances of Wozzeck were completely sold out and the addition of a third one was made necessary."

"The new Menotti opera has aroused widespread interest. These facts certainly show that contemporary opera is not something only for the chosen few. The audiences who ordered tickets to Wozzeck know, if only from the reviews of the splendid concert performances given last season by the Philharmonic Orchestra under Mitropoulos, that they would not be listening to the simplest and most euphonious music. They also were aware that the libretto wasn't exactly the most diverting and gay entertainment, but a bitter and gripping drama. Still, the mail orders came pouring in and still are being received."

An interesting coincidence is the fact that Mr. Rosenstock by chance received from Universal Edition, the publisher of Wozzeck, with the material for the performance, the score from which he conducted the work 20 years ago in Mannheim, with all his annotations and remarks still in it.

On April 3, the curtain will go up on a work which made musical history at its premiere more than a quarter of a century ago and which, as given by the City Center, will for the first time be part of the repertoire of an American opera company. Its earlier performances in this country were either concert versions or special events such as the much admired performances which Leopold Stokowski conducted both in Philadelphia and the Metropolitan Opera House in the early thirties, with the Philadelphia Opera Company and the Orchestra of that city.

A busy season lies ahead for all the members of the City Center Opera Company. Says Mr. Rosenstock: "I am anticipating my work at the helm of the New York City Opera Company with great eagerness. I feel that this operatic institution not only is of great importance for the musical life of New York, but by the same token for the whole country. Its sets an example in the production of opera at low admission cost, in the employment of young American singers, and it offers a repertoire which combines standard works with modern fare in a becoming diet. If, across the land, institutions like ours should spring up, opera would become one of the most important forms in the musical life of our nation."

Cajati-Cortez in N. Y. Concert

On March 22, Mario Cajati-Cortez will conduct 60 members of the New York Philharmonic-Symphony in a concert at Carnegie Hall, with Carlos Ramirez, baritone, and Hrach Yacoubian, violinist, as soloists. The latter will be heard in the premiere of his own Concerto for Violin and Orchestra.

Mr. Cajati-Cortez is a nephew of Salvatore Cajati, professor of the Royal Conservatory in Naples, and of Gaetano Merola, musical director of the San Francisco Opera. He was born in Italy, began his musical education on the cello at the age of nine and graduated from the Royal Conservatory of Naples. After appearing as both soloist and conductor on the continent, he came to this country, where his appearances have included many with Beniamino Gigli. In 1942 he conducted the Metropolitan Symphony Orchestra at Manhattan Center, and was asked to lead other concerts of this group. His Carnegie Hall debut with the Carnegie "Pops" concerts orchestra brought him re-engagements for the 1946, 1947, 1948 and 1950 seasons. In 1949 he was appointed permanent conductor of the Queens Symphony Orchestra. He resigned in 1951 to take over the post of musical director of the Center Symphony Orchestra. On Jan. 13, Mr. Cortez conducted this orchestra in a concert at the Jewish Center, Kew Gardens, with Reuben Varga, blind violinist, as the soloist. A still more recent appearance was on Feb. 24 when Mr. Cortez was summoned at the last minute to conduct at the "Met" benefit for Boys Town of Italy.

Scala Premieres Rocca Opera

MILAN.—A new opera by Lodovico Rocca, L'Uragano (The Hurricane), had its world premiere recently at La Scala. The libretto, by Possenti, is based on Ostrowski's The Thunder Storm. The work is not altogether homogeneous, as there are well built scenes next to others which lack dramatic coherence. Among the highlights are the Scene of the Apparition, with the appearance of the Setantenne, and the excellently written choral episodes. The music contains reminiscences of Puccini and even Massenet and Moussorgsky. Nevertheless, the evening was a great success, due largely to the excellent staging by Otto Erhardt and the careful musical interpretation by Franco Ghione.

The most recent revival at La Scala was Wagner's Die Meistersinger, presented in an uncut version, under the baton of Furtwaengler. The work, sung in German, was outstanding and received with enthusiastic applause. Leading roles were portrayed by Josef Herrmann as Sachs, Hans Beirer as Walther, Erich Kunz as Beckmesser, and Eva Gruemmer as Eva.

Carnegie Hall Art Prizes Awarded

Paintings and drawings by young artists affiliated with the New York Arts Students League, inspired by visits to orchestra rehearsals at Carnegie Hall, will be on display in the Art Gallery there until March 20. The exhibit was suggested by Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony, to foster a closer relation between music and the visual arts. The jury awarded the first prize, contributed by Columbia Records, a complete set of Philharmonic recordings, to Walter H. Uhle; second prize, $100, contributed by two Philharmonic board members, Ralph F. Colin and David M. Keiser, went to Sava Morgan; the third prize, $50, from a Philharmonic board member, went to Leverne Rey. Plans are on foot to send the collection on tour to colleges and museums in various parts of the country.

Freccia for Baltimore Symphony

Massimo Freccia, conductor of the New Orleans Symphony Society, has been appointed conductor of the Baltimore Symphony Orchestra. Mr. Freccia studied at the Florence Conservatory, conducted in Paris, Vienna, Budapest, Warsaw and Prague, and at the Augusteo in Rome, before his American debut at the Lewisohn Stadium in 1938.

"Met" to Revive Meistersinger

Dino Yannopoulos, who first joined the Metropolitan Opera in 1946, has returned to the company as a member of the stage directors' staff. His first assignment is the staging of Wagner's Die Meistersinger, which will be first performed on March 15, Hans Hopf making his debut with the company as Walther. Others singing their roles for the first time here are Walburga Wegner as Eva, Alois Pernerstorfer as Pogner, and Herta Glaz as Magdalene. The cast also includes Paul Schoeffler as Sachs, Gerhard Pechner as Beckmesser. Fritz Reiner will conduct.

Halasz Opens Sarasota Opera

SARASOTA, FLA.—Two tiny operas from early literature were chosen by Laszlo Halasz on Feb. 26 to open the 18th century Opera House brought from Asolo near Venice, and erected in the Ringling Museums here under auspices of the State of Florida. The works were Pergolesi's La Serva Padrona (The Maid Is Mistress) and Mozart's Bastien et Bastienne, the first performances of which took place, respectively, in Naples in 1733 and Vienna in 1768.

Admirably adapted for such a dainty setting, these *opere piccole* were sung with considerable charm and spirit by the following casts: for La Serva, Dorothy MacNeil as Zerbina, Richard Wentworth as Uberto, with Peter Hamilton miming the mute Vospone; and for Mozart's pastoral work, Miss MacNeil as Bastienne, Wesley Dalton as Bastien, and Mr. Wentworth as Calaf the Magician.

The scenery and costumes for the Pergolesi work were designed by Eugene Berman and those for Mozart by Everett Austin. After the premiere, Mr. Halasz turned over the baton for the succeeding performances (Feb. 27, 28, 29 and March 1) to Richard Haggerty, who had assisted him with the rehearsals.

The invited audience of 200 found much delight in the quaint and charming theatre, with its triple tiers of boxes and crystal chandelier, and rows of wooden benches on the main floor. The "jewel box" auditorium was brought here from Italy after it had been dismantled and stored away for 20 years. Originally built for Queen Catarina Cornaro, daughter of a noble Venetian family who was married at 14 to the King of Cyprus, it furnished a background for brilliant events of the miniature court which she maintained at Asolo after the death of her kingly spouse. There she was a patroness of artists and poets who were famed for their works. Appropriately enough, the women guests for the modern re-opening were invited to appear in period gowns, which added glamour to the quaint theatre with its simulated candle lighting.

Scherman to Lead Mozart Opera

The Little Orchestra Society, Thomas Scherman conductor, will open its sixth season at Town Hall next Oct. 13, presenting what is announced as the first New York performance of Mozart's opera La Clemenza di Tito, with Blanche Thebom in the lead. The regular Town Hall Eight Evenings of Music will also include two religious works scheduled for Feb. 9, 1953, as a dual bill—Beethoven's early oratorio Christ on the Mount of Olives and Milhaud's version of the Jewish Sabbath Morning Service; the Hufstader Singers are the chorus for both. Soloists to be introduced in this series are Paul Tortelier, French cellist, who will make his American debut with the group on Nov. 24; and Clara Haskil, Swiss pianist, whose first New York appearance with orchestra is set for Jan. 5. The list of soloists also includes Rudolf Serkin, Isaac Stern, Winifred Cecil, and William Kroll, violin, director of the Kroll Quartet. Two performance outside this regular series have been planned. On Dec. 15, the Little Orchestra will repeat its performance of this season's L'enfance du Christ by Berlioz in Carnegie Hall, and it is also intended to give Weber's Euryanthe on April 7 in Town Hall, with Eileen Farrell in the leading role.

Spearman Wins JUGG Award

Rawn Spearman, tenor, won the fifth annual JUGG, Inc., Award, which consists of a debut recital during 1952-3 in Town Hall. Mr. Spearman studied at the New York Theatre Wing, and won that organization's contest in 1951. He also in the past received the Marian Anderson Award, the Roland Hayes Award, and a John Hay Whitney Fellowship.

Composers for New Friends Series

The New Friends of Music has announced plans for 16 chamber music concerts at Town Hall for its 17th season, opening on Sunday afternoon, Nov. 2. The series will be devoted to Mozart, Italian masterpieces of the 17th and 18th centuries, and works of Igor Stravinsky, Paul Hindemith and Darius Milhaud. The three last-named composers will take part, conducting and performing in programs of their works. Milhaud's Cantate de l'Enfant et de la Mère will enlist the composer and his wife, Madeleine Milhaud. A world premiere of a new work by Stravinsky, also Hindemith's Der Schwanendreher, are scheduled. In another program Stravinsky's L'Histoire du Soldat will be given in cooperation with the Juilliard School of Music. The Quartetto Italiano will open the series on Nov. 2. Important new chamber groups from Europe to be introduced include the Boyd Neel Orchestra of London, the Amadeus Quartet, and the Società Scarlatti di Napoli, including 17 instrumentalists.

Chamber works of Mozart forming the cornerstone of the programs will include ten of his quartets, including those dedicated to Haydn, also divertimenti, serenades, concertos, quintets, piano quartets, trios and two-piano sonatas. Among the older Italian composers to be heard are Monteverdi, Vivaldi, Scarlatti, Gesualdo and Cimarosa.

Artists and groups appearing will include the Budapest, Hungarian and Juilliard String Quartets, Albeneri Trio, Saidenberg Little Symphony, Jennie Tourel, mezzo-soprano, Hortense Monath, Nikita Magaloff, Mieczyslaw Horszowski, pianists, Joseph Szigeti, violinist, William Warfield, baritone, and Appleton and Field, duo-pianists. Heifetz and Miss Monath will play concertos with the Saidenberg Little Symphony. Subscription rates will remain the same as this season.

Michael Head to Tour Here

Michael Head, British composer, singer and pianist, who is well known in this country for his many beautiful concert songs, will make his first tour of the United States soon. Mr. Head, who was born in Eastbourne, the son of a London barrister, attended the Royal Academy of Music and won the Sir Michael Costa Scholarship in composition. In 1925 he was invited to join the staff of the Academy, a position he still holds. Since his first recital in Wigmore Hall in London, he has gained a considerable reputation in Britain and Canada.

Endowed with an excellent baritone voice as well as skill as a pianist, he plays his own accompaniments. His songs, published by Boosey & Hawkes, have been heard extensively and he has made recordings of some of them for a London company.

Horenstein to Lead Concertgebouw

Jascha Horenstein, who has been guest conducting with the Radio National Orchestra in Paris and in Monte Carlo, Italy, and Barcelona, will be heard with the Concertgebouw Orchestra in Amsterdam on March 12, 14, 15 and 16.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Mitropoulos conducting, Feb. 21, E.—An early operatic creation, composed about 350 years ago, the Orfeo of Monteverdi, received a most revealing and enlightening performance by the Philharmonic Orchestra under Mitropoulos, with a cast of expert singers. Among these, Mack Harrell's performance of the title role was a stylistically and musically most convincing effort of great impressiveness and artistic integrity.

It stands to reason that the score of the great Renaissance musician cannot be performed in its original version, since quite a few of the instruments used for the original performance are not available today, and because the altered taste of our time demands changes in the acoustical reproduction. The opera has been a challenge to many composers to try their hand in restoring it for our time. Among these, Malipiero published a version; the German Carl Orff contributed a new edition, as did Vincent d'Indy; and Ottorino Respighi issued his realization, which was employed for these concerts.

In working out the figured bass and its translation into the contemporary instrumental language, one feels that Respighi interposed a modern orchestral interpretation, producing much of the luscious sound of his own compositions, and depriving the score of a quality characteristic of its day. In his version the score sounds too rich, too ornate; and the homophonic structure often is buried under the elaborate orchestral sound he achieves. Nevertheless, the grandiose and deeply moving inspiration of Monteverdi is constantly recognizable; the noble vocal line and the dramatic mating of word and music have lost nothing of their effectiveness and meaning.

Mitropoulos' interpretation was filled with drama and genuine emotional warmth. The orchestra played with beautiful tone. The Schola Cantorum, Hugh Ross director, added its finely studied and disciplined art to the evening, which was distinguished by the solo participation also of Frances Greer as Eurydice; Jane Hobson alternating as Goddess of Music, Goddess of Hope, Silvia, a messenger, and Proserpina; Charles Kullman as First Sheppard and Apollo; J. Alden Edkins as Charon and Pluto. A deeply impressed audience feted all participants. H. W. L.

Feb. 28, E.—Dimitri Mitropoulos, taking over the baton for George Szell, ill with the "flu," conducted a conservative program with the Philharmonic Orchestra. Opening with Beethoven's Fidelio Overture, he closed the first half with this master's Pastoral Symphony, devoting the evening's second half to Tchaikovsky's Symphony No. 5. After a straightforward beginning with the Overture, Mr. Mitropoulos' reading of the Beethoven Symphony took on special meaning, especially in the second movement. The Tchaikovsky work resounded with all its pathos and emotional richness, the orchestra following the conductor's conceptions with great devotion. A good-sized audience was not sparing with applause. H. W. L.

Orchestral Concert, Anton Rocco Guadagno conducting, March 4, E.—A new personality on New York's podiums was Anton Rocco Guadagno, who directed an orchestra of sixty-five Philharmonic-Symphony players in his debut concert. Still in his twenties, the conductor disclosed excellent control of his ensemble and sound musical readings, plus an ability to evoke climactic intensity and power.

Besides familiar Weber, Dvorak and Berlioz items, Mr. Guadagno programmed Ildebrando Pizzetti's three Symphonic Preludes to the Oedipus Rex of Sophocles and the Concerto for Orchestra by Goffredo Petrassi. The Preludes were atmospheric and appealed mainly through the composer's expert use of orchestral color in the scoring. The Petrassi work, on a larger scale, held marked rhythmic accents and strong dynamic contrasts which kept the music alive and interesting. The design had good form and vitality. The Concerto was vividly played, with due regard for mood conveyance, and was well received by the audience. M. C.

National Orchestral Association, Leon Barzin conducting, Feb. 25, E.—This orchestra undertook the first performance of two new full-length symphonies during the third concert of the Monday evening series. Such courage and enterprising spirit in itself deserves praise and, since the performances were in every way creditable, they reflect the fine work done by the admirable organization and its conductor. Between the two novelties a former member of the group, the violinist Jacques Margolies, played Glazounoff's Concerto with fine tone and technical adroitness, receiving warm applause from the audience for his interpretation of the effective work.

Elie Siegmeister's Symphony No. 2, which opened the program, is a composition which tries to prove its Americanism by the use of folk-like themes. On the whole, the work is not very clear structurally, but its instrumentation is effective. The composer repeatedly took bows.

Also present and cordially applauded was the composer of the second novelty, Richard Arnell, English composer, known hereabouts through performances of earlier works. His Fourth Symphony is written with great technical facility and uses the thematic material effectively. The score shows sensitivity, if not great originality. But it is well-sounding, cultured music of marked English characteristics. H. W. L.

Monique de la Bruchollerie, Feb. 23, A.—The French pianist followed her appearance with the Boston Orchestra two

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weeks previously with a recital which opened with a monumental reading of Bach's Prelude and Fugue in G minor. Mozart's Variations on Ah! vous dirai-je, maman followed, done with finesse, delicacy and technical adroitness. Chopin's Sonata in B flat minor, however, had a strangely unbalanced reading. While there were passages of great impressiveness, the whole effort seemed to lack coherence. The first movement was conceived rhapsodically. This in itself could be accepted, but besides some technical flaws, the movement lost its structural logic by tempo nuances arbitrarily employed. During the Scherzo these destroyed the natural flow of the piece. The Marche funèbre was played without much imagination, and the closing Presto, though run through at top speed in a mezzo-forte, lacked the ghost-like quality needed. Five pieces by Debussy and Saint-Saens' Toccata made up the closing group, the Toccata played with stunning pyrotechnics. The applause was enthusiastic and four encores were given.

H. W. L.

Festival of Jewish Arts, Feb. 24, E.—The Brandeis Arts Institute Dance Group performed in a ballet based on Bialik's poem, The Dead of the Wilderness. The musical setting by Robert Starer was imaginative, austere, and colorful, and the choreographic setting by Alan Banks was simple and suitable. The New York String Quartet (Yascha Fishberg and Sol Fidelman, violins; Julius Schwartz, viola, and Michael Arens, cello) gave the first performance of Jacob Weinberg's romantic, luxuriant, and melodramatic Quartet No. 1, featuring the traditional chants of the holidays of Rosh Hashanah, Yom Kippur, and Succoth. Isadore Freed conducted the United Temple Chorus in Mendelssohn's motet, Hear Us Gracious Lord, and Heinrich Fromm's Song of Miriam. Sidor Belarsky sang the bass solo in the latter with ringing and velvety tones. More dancing by the Brandeis Group closed the program.

E. B.

Robert Casadesus, Feb. 26, E.—Casadesus' recital was one of the finest treats of the season. Beethoven's 32 Variations in C minor, followed by the Sonate Caractéristique, op. 81, began the program with two renditions not easily to be forgotten. The variations were played with utmost technical clarity and deep insight into their musical values. The Sonata, a border-case of classic and romantic style, received a reading reflecting just this mixture—with, so to speak, an impressionistic commentary upon its emotional content. Chopin's B minor Sonata was done with utmost vigor, plasticity and clarity, penetrating warmth and imaginativeness. Schumann's Papillons in an impeccable interpretation, colorful and rich in tone, opened the second half; it closed with a group of impressionistic pieces: De Sévérac's Le Retour des Muletiers and the world premiere of Mr. Casadesus's own Variations on Falla's Hommage à Debussy, a composition of fine coloristic variety and varied emotional content. Four permutations of the basic motif make up the work, which ends in a rhythmically strong re-assertion of the theme. Long applause was rewarded with many encores.

H. W. L.

Alberto Pascanu, N. Y. debut, Feb. 27, E.—The 19-year-old Rumanian pianist disclosed a musical talent and a real flair for the keyboard that lent drive and pace to parts of the Beethoven "Waldstein" Sonata and the Chopin B minor Sonata. His treble tone was often pearly, sunny, crystalline, and not commonplace. Quite appealing in terms of tone, touch, line, and structure were many passages in the Bach Partita No. 5 in G. Yet even here, and more so in the sonatas, greater finesse and positiveness in the phrasing and more distinctness in softer measures were required. Many inner rhythms in the Beethoven and the Chopin were blurred by the pedal, and their more difficult sections were not imbued with adequate power or balance. In a group of pieces by Bartok, Debussy, Ginastera, and Liszt, two Rumanian Folk Dances by Bartok received the most imaginative unfoldment.

E. B.

Arnold Eidus, March 3, E.—Violin music of melodic content shone forth resplendently in the virtuosity of Mr. Eidus who had the capable assistance of Leopold Mittman, pianist, and Gloria Agostini, harpist. The two rarities evoking merited audience demonstrations of approval were the seldom heard and appealingly lovely Saint-Saëns Fantasie for violin and harp, op. 124, and the first New York performance of Spohr's delightful Sonata for Violin and Harp, op. 113. The rare blending of violin and harp tone, even through intricate technical passages, was the accomplishment of two wholly matched youthful artists. Brahms' Sonata in A major for Violin and Piano, op. 100, No. 2, auspiciously opened the recital, closed with a spirited proclamation of the Paganini-Auer Caprice, No. 24. In-between works heard were Ravel's Sonata for Violin and Piano, Paganini's "war horse" Moses Fantasy on the G String, and the Paganini-Kreisler Caprice, No. 13. It was a typical music lovers' program. Several encores were called for.

H. I. B.

TOWN HALL

Little Orchestra Society, Thomas Scherman conducting, Feb. 18, E.—There were zest and sparkle in the orchestra's interpretations of contemporary music. Alan Hovhaness' Arevakal (first performance) sounded Oriental and modal in its richly melodic incantations, hymns, and dances. The Swiss composer Roger Vuataz' Petit Concert (new to America) had sophistication and sprightliness in its jaunty dissonances and numerous thematic fragments and reserved plaintiveness for its slow middle movement. The violinist Fredell Lack was the fine soloist in a well-colored and lively reading of the Prokofieff D major Concerto, a work with a dazzling sheen and sly wit. The cellist Madeline Foley spun out her solo lines thinly, if poetically, in the Schumann Concerto, op. 129, yet triumphed with her noble artistry in the final cadenza. The same soloists were featured in Telemann's recently discovered E major Concerto for violin, cello, and strings, noteworthy mainly for its pensive Largo.

E. B.

Grillier Quartet, Feb. 21, E.—Ensemble playing of much suavity and attractive coloration was offered by the well-known British string quartet in works of Haydn, Bliss, and Beethoven. The exceptionally interesting novelty was Bliss' recent Quartet No. 2. This lengthy neo-Romantic opus encompassed in its frequently amiable course abstract, introspective, adventurous, yearning, and impassioned moods. The fine-textured instrumentation was particularly evocative in certain sad or tender passages and in lyrical reminiscences of the English countryside. The distinguished group portrayed excellently the more dramatic sections of Haydn's

(*Continued on page 25*)

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Cosmopolitan Orchestra in Opera

A concert version of Verdi's La Forza del Destino was heard when the Cosmopolitan Symphony Orchestra and soloists gave an Evening with Opera in the Great Hall of City College on March 2, conducted by Everett Lee. The program was under the sponsorship of Grace Congregational Church, of which Dr. Herbert King is minister. Appearing in the cast were two Metropolitan Opera singers, Regina Resnik, who sang the role of Leonora, and Lawrence Davidson, as Father Guardiano. Others heard were Arthur Budny as Don Carlo, Donald Leisaner as Don Alvaro; Vera Little and George Goodman in other roles. Of the singers, Miss Resnik and Mr. Budny won honors. Soloists, chorus, orchestra, under the inspiring baton of Mr. Lee (who led his forces without printed score) achieved a resounding success. H. W. L.

CONCERT PERFORMANCES of Verdi's La Forza del Destino given by the Cosmopolitan Orchestra at the Great Hall of City College on March 2. L. to r., George Goodman, Vera Little, Lawrence Davidson, Everett Lee (conductor), Regina Resnik, Arthur Budny, Don Meissner, acknowledging the audience ovation after the performance.

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Boston Hails Berg, Copland Rarities

By Jules Wolffers

BOSTON.—Some surprise was felt in the announcement that the Mark M. Horblitt award for 1951 has been given to Lukas Foss for his Second Piano Concerto, which the composer-pianist introduced to Boston and New York audiences with the Boston Symphony Orchestra early in the season. Known as the "Boston Symphony Orchestra Merit Award," the Horblitt prize was established in 1946 to be awarded annually for a symphonic piece by a composer resident in the United States.

With the 15th regular concerts of the orchestra, Ernest Ansermet closed his extended stay here as guest conductor during the illness of Charles Munch. The program was well planned and as well played. Opening with the Beethoven Second Symphony, Mr. Ansermet next introduced to Boston audiences his orchestrations of Debussy's Six Antique Epigraphes. A remarkably vibrant exposition of the powerful Bartok Concerto for Orchestra received hearty applause, to end the pleasant stay of the Swiss conductor.

After concerts by the orchestra in New Brunswick, New York, Washington and Brooklyn, Richard Burgin took over the 16th pair with two works—the Beethoven Prometheus Ballet Suite and the Mahler Ninth Symphony. All the conductor's skill could do no more than give mild interest to the deservedly neglected Beethoven opus, but the Mahler proved worthy of Mr. Burgin's known devotion to the music. Nevertheless, Mahler has never really taken hold here.

Bernstein in Two Roles

After a tour out of town, the orchestra returned to open a two-week guest stay by Leonard Bernstein. Opening with a lively performance of Mozart's Overture to The Abduction from the Seraglio, Bernstein added the role of pianist to that of conductor when he played and directed the same composer's Concerto in E flat major (K. 271). Perhaps it would be wiser for Mr. Bernstein to defer his pianistic appearances to a season when he can practice a little more. His playing was entirely sensitive but his fingers not entirely reliable, with the over-all conception verging from delicacy to preciousness.

But it was an entirely different Bernstein who introduced Berg's concert aria, Der Wein, to a somewhat puzzled but doughty Boston audience. With Patricia Neway showing the darker shades of her fine voice, and with the conductor demonstrating complete authority, Berg's atonal praise of the flowing bowl received the somewhat over-ripe interpretation that Baudelaire's effluvorputrescent verse demands. Perhaps the words do mask, as is claimed, certain universal aspirations of the poetic spirit. Yet the music makes no bones about what it is saying—it is cleverly, at times crudely, realistic. Berg's remarkable skill is never in question, nor was the effective collaboration of soloist and conductor. One enjoyed every bit of the titillating work but one also felt that one's emotions needed a little dusting off at the end. (A very personal reaction to a very personal work.) A masterly reading of the Sibelius Fifth closed the concert.

Boston's other orchestra, Paul Cherkassky's Civic Symphony, gave a large Jordan Hall audience, including composer Aaron Copland, a treat when it revived the composer's Symphony for Organ and Orchestra, more often heard in its revised form for orchestra alone. Melville Smith was the organist for a creditable reading and the composer, who had not heard the concerto in its original form for almost a quarter of a century, was delighted to hear it again. Schubert's Rosamunde Overture started and the Bruckner "Romantic" Symphony ended this meritorious essay into unfamiliar fields by the well-trained Civic forces.

Young Men's Symphony Concert

Founded in 1902 to give youthful orchestral players an opportunity to take an active part in the performances of masterpieces, the Young Men's Symphony Orchestra celebrated the half century mark of its activity with a concert on Feb. 10, at the City Center Chamber Music Hall. Its present music director and conductor, Max Jacobs, led his devoted collaborators in an ambitious program, including Brahms' Symphony No. 4, Carl Goldmark's Sakuntala Overture and Rubin Goldmark's Negro Rhapsody. The concert also presented Roger Furlin as violin soloist in Saint-Saens' Havanaise. Morton Lachenbruch, vice-president of the organization, delivered the commemorative address. H. W. L.

Philadelphia Has Koutzen Premiere

By Samuel L. Singer

PHILADELPHIA. — The Philadelphia Orchestra polled its subscribers to the ten Monday concerts as to whether the programs should begin at 7:45 p.m. instead of 8:30, à la South Pacific's Monday performances. At this writing it appears the quo would remain status for the rest of this season. Although a majority favored the change, there was no preponderance. Next season, perhaps, some of the concerts may start at 8.

A feature of the Orchestra's February program was the world premiere of Boris Koutzen's Violin Concerto, performed by the composer's 21-year-old daughter, Nadia, for whom it was written. On first hearing the rhapsodic work did not wear the mantle of greatness, though it had many points of interest. The orchestra (full numerical strength is not used) is an integral part of the concerto, not just an accompanist. No key signature is discernible, and there is occasional flavorful dissonance. The first movement rambles on pleasantly but unsubstantially. A broad melody begins the slow movement, followed by a playful section, with the xylophone opposing the solo instrument, then a tranquil ending. The last movement is more vigorous. The work is not a virtuoso display piece, but it makes technical demands which were easily met by the comely Miss Koutzen.

This program also featured Schubert's Seventh Symphony, beautifully played by the Orchestra under Eugene Ormandy, and Harl McDonald's Overture, 1941, one of his better works.

Two other works appearing for the first time on a Philadelphia Orchestra program were conducted by Alexander Hilsberg. These were a Locatelli Concerto (op. 1, No. 12) for four violins, organ and strings, an attractive antique work, and Bartok's moderately effective Dance Suite for Orchestra. Claudio Arrau was soloist, playing both the First Concerto and Hungarian Fantasy of Liszt with virtuosity. Schubert's Fifth Symphony was the musical highlight.

A Wagner program — a rarity these seasons — conducted by Ormandy, contained the Flying Dutchman Overture, Siegfried music, the Ride of the Valkyries and the Tristan Prelude, Liebesnacht and Lovedeath.

Operatic Variety

The Metropolitan Opera's new production of Carmen pleased the usual capacity audience. The sets and staging were most effective. Risë Stevens' portrayal of the heroine was vivacious, with a *soupçon* of the spitfire. Richard Tucker was fine dramatically and vocally as Don José, and Fritz Reiner's conducting gave perspective to the performance.

A week before, the Philadelphia La Scala Opera Company gave its annual Carmen, with Irra Petina again offering a portrayal that is sometimes coy, sometimes dramatic. Giulio Gari, new here, made a good impression as a lyric Don José. Carlo Moresco conducted. Moresco was more successful three weeks later, directing a spirited Faust, with Helen Greco, Rudolph Petrak and Norman Scott as the principals. Miss Greco and Petrak were better dramatically than vocally, Scott the reverse.

Amelia Revived

Enterprise was not matched by results when the Philadelphia Civic Grand Opera Company paired Menotti's Amelia Goes to the Ball with Pagliacci; the Amelia performance just didn't come off. Staging was indistinct, diction was poor, and Nancy Chase was unable to cope with either the role of Amelia or of Nedda. Vernon Hammond conducted Amelia well, as did Giuseppe Bamboschek for Pagliacci, in which Walter Fredericks' Canio was outstanding. Earlier, the Civic gave a well-balanced La Boheme, with Ann Ayars, Eugene Conley and Cesare Bardelli. Vanna Doglio, in her debut here, made a moderate impression as Musetta. Bamboschek conducted.

Recital and Ballet

Jascha Heifetz scored in his annual recital which, as usual, had several hundred stage seats—largest audience of the season thus far. His program featured sonatas of Bach, Beethoven and Saint-Saëns. The Philadelphia Forum's "Evening of Musical Finds" presented one real one — Monique de la Bruchollerie, pianist, in her local bow—and two artists known here, Eileen Farrell and Cesare Siepi. The pianist impressed in her two meaty groups with her selfless dedication to art. Both vocalists sang well.

The Sadler's Wells Theatre Ballet pleased in two performances of the full-length Coppelia and two other programs, both of which contained Pineapple Poll, most successful of the works bowing.

Other Novelties

The Junger Maennerchor, one of the finest singing groups in the East, gave its centenary concert, led by Leopold Syre, its able conductor for the past 25 years. Eleanor Steber, guest artist, sang opera arias and two works with the chorus. Another excellent local chorus with more than a local reputation, the Mendelssohn Club, again gave worthy works seldom performed, among them, Coleridge-Taylor's Hiawatha's Wedding Feast. Harold W. Gilbert conducted. Jean Reynolds, piano soloist, played her own Cartagena, which packed much in little.

Johan Franco Work Premiered

Johan Franco's Hymn for piano, four hands, was performed on Feb. 1 in Brussels by Pauline Marcelle, Belgian pianist, and Renée Collinson, English pianist. The concert was broadcast, and heard in Belgium and Holland. On Feb. 13 Mr. Franco appeared over WNYC in the American Music Festival, playing a group of new pieces for children from the book, Making Music, which he and his wife have written. Several of these pieces are now being published by Theodore Presser.

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Thomson's Five Songs Are Premiered in Louisville

LOUISVILLE, KY.—Twentieth Century music from Manuel De Falla to Gardner Read was the topic of the concert of the Louisville Orchestra on Feb. 6, with Nicolas Slonimsky as guest conductor. The main event was the world premiere of Virgil Thomson's Five Songs after William Blake, commissioned by the Louisville Philharmonic Society.

Prokofieff's Classical Symphony opened the program; its interpretation lacked the zestful spirit which is the essential character of this work; the first movement was taken at a strangely slow pace. If Schoenberg's Accompaniment Music to a Cinema Scene, with its twelve tone language, confused the audience somewhat, Edgar Varèse's controversial Ionization (for percussion instruments) left the listeners almost stunned. Laughter and head shaking were some of the reactions.

Roy Harris's Four Minutes And Twenty Seconds (for flute and strings) with its appealing lyricism created a noticeable relief. Arthur Honegger's Pacific 231, a musical expression of our technological age, created another contrasting tension. Gardner Read's Night Flight, a quite different translation of modern technology into music, has not lost its human touch, which this reviewer experienced when he heard its world premiere in Rochester, N. Y., about eight years ago. The two concluding numbers were Charles Ives's Revolutionary Memorial Camp, Redding, Connecticut, and Falla's Ritual Dance Of The Fire, received with increasing enthusiasm.

In welcome contrast to such often complex music was Virgil Thomson's new creation, conducted by the composer, beautifully sung by Mack Harrell with his warm baritone and with an interpretation which projected the various moods of the five poems in the most convincing and congenial manner. Thomson's musical language, although modern, is of appealing clarity and simplicity, never overshadows the beauty of the lyrics, but adds to the poet's words music of the same feeling. The moods vary—lyrical in The Divine Image; exciting and impressionistic in Tiger! Tiger!; quiet in The Land Of Dreams; folksonglike, developing to a ballad in The Little Black Boy; and after a bagpipe-like introduction, supported by the solo violin, rising to the spirit of a crusader in And Did Those Feet. The audience took immediately to the new work, and, after repeated ovations, the fast song was repeated. DR. HANS F. KUPPENHEIM.

REHEARSING HANDEL WORK . . . Preparing for the New Friends of Music performance of Il Pastor Fido are, l. to r., Genevieve Warner and Genevieve Rowe, sopranos, with Lehman Engel, who conducted. (Review of Concert, page 25.)

Duncan Soloist in Unger Concert

TORONTO.—Dr. Heinz Unger conducted the Toronto Symphony Orchestra with Todd Duncan, baritone, and the Canadian National Ballet as assisting artists, on Feb. 26 in Maple Leaf Gardens before an audience of 10,000, in the 33rd annual Toronto Police Association concert. The orchestral numbers were Berlioz' Roman Carnival, Wagner's Rienzi Overture and Tchaikovsky's Romeo and Juliet. Mr. Duncan sang with the orchestra in Eri Tu from Masked Ball and the Largo al Factotum from Barber of Seville, and was heard in a group with piano accompaniment by William Allen. Ballet offerings included Pas de Deux from Don Quixote (Minkus) and the Polovetsian Dances from Borodin's Prince Igor.

Billy Budd for Paris Fete

Benjamin Britten's opera Billy Budd will be sung by the Covent Garden Opera Company at the Paris Exposition of the Arts sponsored by the Congress for Cultural Freedom. The performances will be conducted by Mr. Britten at the Theatre des Champs-Elysées on May 26 and 27.

Metropolitan Opera Tour Lists Two Canada Cities

The Metropolitan Opera 1952 spring tour will take it to seventeen cities in twelve states, the District of Columbia and two Canadian provinces. It will extend over seven weeks, two more than last spring, opening in Cleveland on April 14, closing May 31 in Montreal. There will be fifty-five performances of sixteen operas, not counting two performances to be given in Baltimore on March 25 and 26 before the close of the regular New York season, which ends Saturday, April 12.

The Metropolitan will appear in Washington for the first time since 1931, and in Birmingham, Ala., for the first time since 1942. Toronto and Montreal will be visited after absences of fifty-one and forty-one years, respectively, and the company will reappear in St. Louis after a season's absence. Chicago is not included this year.

The complete itinerary is: Cleveland, April 14-19; Boston, April 21-27; Washington, April 28-29; Richmond, April 30; Atlanta, May 1-3; Birmingham, May 5-6; Memphis, May 7-8; Dallas, May 9-11; Houston, May 12-13; Oklahoma City, May 14; Des Moines, May 15; Minneapolis, May 16-18; Bloomington, Ind., May 19-20; Lafayette, Ind., May 21; St. Louis, May 22-24; Toronto, May 26-29; Montreal, May 30-31.

The tour is the Metropolitan's longest since 1910, except for the spring of 1949, when the company went to California and spent two weeks in Los Angeles.

Sancan on Visit to U. S.

Pierre Sancan, 32-year-old French composer-pianist, arrived recently from Paris as the first exchange musician to visit this country under a new musical trade arrangement between the National Music League, under the management of Anna C. Molyneaux, and the Jeunesses Musicales de France. In exchange, Sidney Harth, violinist, and Theodore Lettvin, pianist, are now giving concerts in France. Mr. Sancan will remain here two months and give 23 concerts in 58 days. He is a winner of the French Prix de Rome.

Yaddo Festival to Resume

The Corporation of Yaddo, Saratoga Springs, N. Y., will hold its ninth festival next September after an interim of three years, with Herbert Elwell as chairman of a Music Period Committee; the group will select works of other years for a series of concerts marking the 25th anniversary of the festivals.

PASSED AWAY

GIACOMO RIMINI, 68, operatic baritone and voice teacher, died at his home in Chicago on March 6. Mr. Rimini was the husband of Rosa Raisa, noted soprano, with whom he had sung in many operatic productions, and with her maintained studios for voice teaching and opera coaching in that city. Born in Verona, Mr. Rimini studied with Mme. Conti-Forono and others, and made his debut in 1912. He sang in several Italian opera houses, and became a protégé of Toscanini, portraying the title role in the latter's production of Falstaff at La Scala in 1915. After 1916 he was a member of the Chicago Opera Company, singing a large number of leading baritone roles, and appearing in Europe and South America. He married Mme. Raisa in 1920. Their daughter, Mrs. Rose Giulietta Segala, and a granddaughter, of Verona, survive; also a daughter by an earlier marriage, Raffaelle Bettei, who lives in Rome.

JACQUES DANIELSON, 76, pianist, died in New York on March 3. Born in Moscow, he came to the U. S. in 1892, and from 1895 to 1910 taught at the New York College of Music. He collaborated with Rafael Joseffy in devising studies for singing technique. Mr. Danielson was the husband of Fannie Hurst, the writer.

EDITH SARAH JANE SINKINS, 74, former concert violinist, passed away at her home in Van Nuys, Cal., on Jan. 31. The daughter of Dr. Christian Smith, former consulting physician to the King of Belgium, she was the sister of Marguerita Sylva, noted opera and concert singer, and is survived also by nieces, Daphnée Sylva, coloratura soprano, and Marguerita Sylva, Jr. Born in Brussels, she studied under Evert Cornelis at the Conservatory there and later under Max Bruch. She toured under the name of Nadia Sylva, appearing in England and elsewhere. She was the widow of Charles Sinkins, who had been her manager, and who died in 1947.

GOTTFRIED FEDERLEIN, 68, organist and composer, died on Feb. 26 at his home in Flushing, N. Y. Born in New York, he studied with his father, Gottlieb Federlein, with Goetschius and Saar, and toured widely in organ recitals. From 1915 to 1945 he was organist of Temple Emanu-El, New York, from 1911 to 1925 of the Society for Ethical Culture, and from 1924 to 1939 of the Marcy Ave. Baptist Church, Brooklyn. A fellow and former Warden of the AGO, and a member of ASCAP, he composed an operetta and many works for organ and chorus. His wife and a daughter survive.

Hilltop Company Plans Series

The Hilltop Musical Company, of Baltimore, of which Richard Goodman is general manager, has announced two productions at Catherine Hooper Hall—the first, March 29 and 30, presenting Portrait of Manon by Massenet, and Bastien and Bastienne by Mozart; the second, April 19 and 20, consisting of A Letter to Emily, by Lockrem Johnson (Eastern premiere) and Pergolesi's La Serva Padrona, all sung in English. Hugo Weisgall will be the musical director for both bills.

Jazzetti Active in U. S.

Mario Jazzetti, pianist, who made his American debut at Town Hall in October, 1951, was born in Italy, where he began keyboard study at the age of five. Four years later he was admitted to the Conservatory of Naples, where he studied under Alessandro Longo and Paolo Denza. At ten he gave his first recital, and at 13 won the Ministero dell' Educazione Nazionale scholarship, an honor he held for six years. Later, he obtained the Diploma of Magistero Superiore with the highest award granted by the jury commission.

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SILHOUETTES By MARY CRAIG

Career of Welitch A Glamorous One

Opera-goers who applaud Ljuba Welitch's magnificently vital portrayals sometimes say, "She is a great actress, but what is she like offstage?" She has been titled "the red-haired Bulgarian tornado" but there is no fury in the brilliance of the Welitch personality; she radiates a healthy, hearty joy in living, plus keen wit and enthusiasm for places, people and performances. Ljuba Welitch is even prettier close up than across the footlights, and she charms her interviewers with her simplicity and frankness.

Her last name in the dialect of her native land, means "great love"; she was born on a farm in Borissovo, Bulgaria. An older sister bought Ljuba a violin when she was eight and supervised her practice. When she was about fourteen years old, her talent for singing began to command attention and she began to study voice seriously.

At the age of twenty-one she was ready for her debut, as Nedda in Pagliacci in Graz, Austria. After this, she was engaged by the State Opera in Vienna, where she made a notable debut as the Composer in Strauss' Ariadne auf Naxos. She sang her first Salome there in 1944, when it was put on in honor of Richard Strauss' birthday. Within two years she was one of the top prima donnas of the Vienna Opera, where she sang Salome, Donna Anna, Desdemona, Mimi, Musetta, Manon Lescaut, Cio-Cio-San, Aida, Turandot and other roles.

London heard Miss Welitch first when the Vienna Opera gave a season at Covent Garden. After a tremendous success in the British capital, she met Edward Johnson, then general manager of

LJUBA WELITCH AS TOSCA

the Metropolitan Opera, and he offered her a contract; her first performance to be Salome. Opening night in New York in 1949 was one of the memorable nights of recent operatic record. She had 25 curtain calls and became overnight a star in America.

Salome a "Spoiled Child"

Of her amazing conception of Salome she says, "I think of her as a spoiled child to whom no gift has ever been refused. She is the beautiful young darling of Herod's court, living untouched personally by the evil around her. Jokanaan speaks to her in language that forces her to listen. She is fascinated and puzzled and the spiritual emanation from the prophet clothes him in beauty. She is obsessed by a first great love, colored by the congenital derangement of her mind.

"I never dance the final scenes twice in the same way," Miss Welitch said. "The girl really should not dance as a trained danseuse; it is, to my belief, a pantomime of what goes on in the mind of Salome. She is in a trance, without clear perception; her moods change swiftly; she is angry; she stops to listen, keeping all the while a continuity. The aberrant swirls of the dance indicate the confusion and slipping away of reality. As she removes the veils, she strips off the veneer of her life, until the world holds only the prophet and an overpowering love.

Awakens to Understanding

"I have had many discussions over this, but to me Salome begins to comprehend when she says, 'Love has a bitter taste.' She does not understand death or why the prophet no longer answers her. In her last moments, with only the thought of Jokanaan in her heart, I feel, she dies purified, understanding something of the secret of a love greater than death.

"Salome is a wonderful role," Miss Welitch continued. "But I wish young vocalists would never scorn lesser parts. Musetta is a challenge; Nedda can make her mark—but it must be when she first comes on stage, or she is lost in the clutter of cast. Secondary roles give the singer opportunities for originality and development. This is my serious thought for student vocalist consideration."

On March 30 she will be heard in concert at Carnegie Hall. Included in her program will be four of the last songs that Strauss ever wrote.

Kaufman Vivaldi Cycle for Utah

Louis Kaufman, violinist, now on a cross-country concert tour, will give the first American complete cycle of the 12 concertos of Vivaldi's Opus 8, Il Cimento dell' Armonia e dell'Invenzione, with the string section of the Utah State Symphony in Salt Lake City and Provo at Brigham Young University on March 22 and 24, Maurice Abravanel conducting.

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Plymouth Rock Center Offers Musical Training

The grass-roots, small community music festival or workshop training school idea, while not novel is gaining in favor with musicians and popularity with the general public across the country. One of the fine, enterprising groups functioning for its seventh season is the Plymouth Rock Center of Music and Drama, a professional graduate school, accredited by the Massachusetts Board of Education.

The Center was founded to provide a training ground where young artists could gain practical experience in their diverse fields. In a ten-week summer session they study, perform in legitimately staged opera or play in the orchestra for the opera, and for symphony concerts. They also have time for fishing, swimming, hiking and kindred activities. The campus of the Music Center is on a stretch of shore along Doxbury Bay, a few miles north of historic Plymouth. The environment provides opportunities for research in Americana as well as music.

Last summer at the Center eighty young musicians and drama students have worked intensively with distinguished musical directors and staging experts, all of whom hold important posts in the musical and theatrical world during the regular winter season. The Center occupies a former dairy farm and the studios and practice rooms are converted haylofts and barns, some of which date from the early settler days. Although its quarters are unpretentious, its program is exceedingly ambitious. Operating with limited funds, the Center is directed by David Blair McClosky, noted vocal artist and teacher. The faculty, too, works with selfless devotion. Fees are deliberately kept low and, in addition, scholarships providing free tuition ,or room and board are awarded to promising students.

What the students are not able to pay in tuition they make up in service. Together with the faculty, they cheerfully shoulder many housekeeping and backstage chores. Even the wives and children of the teachers sooner or later find themselves offering a helping hand. One faculty wife who assists in the kitchen remarked, "I've never particularly liked peeling potatoes, but here, with the orchestra rehearsing right next door, I really enjoy the job."

Heading the orchestra is George Poinar, of Baldwin-Wallace Conservatory, and prominent in the annual Berea (Ohio) Bach Festival. In charge of the stage is John Reich, from the University of Vienna, Reinhardt's School of the Theatre, for four years a director at the Salzburg Festival, listed on the roster of several A-grade American Colleges and Universities, director for ANTA and television in New York.

The season study and presentation plans include operas by Ernst Bacon, Bizet, Converse, Davis, Humperdinck, Menotti, Mozart, Offenbach, Puccini, Purcell, Verdi and Wolf-Ferrari—a list which offers a variety of practice work.

ELEAZAR DE CARVALHO looks over some old music collections on a Brussels street stall.

Carvalho Visits Europe

Eleazar De Carvalho, who recently returned from applauded guest appearances with the Cleveland Orchestra, flew to Paris on March 5. The conductor has been appointed Artistic Director of the Orquestra Sinfonica Brasileira as well as the permanent conductor of the Rio di Janeiro ensemble. After a week on the Continent, where he contracted several first rank instrumentalists for his orchestra, De Carvalho flies to Brazil to begin rehearsals for an extensive season. He returns to North America in June to fulfill his summer schedule here.

Atlanta Opera Announces Plans

ATLANTA, GA.—The Atlanta Opera Company, Inc., founded last year and securely launched this season under a board of directors, and with an impressive list of guarantors, will give a series of five works in English under the direction of Richard Valente, producer-director. Certain of the principals and the chorus personnel will be chosen from local talent, and important roles filled by professionals.

Two contemporary works, Down in the Valley by Kurt Weill (on a double bill with Pagliacci) and Giants in the Earth by Douglas Moore will be included in the season's repertoire, also Faust, Traviata and Madame Butterfly.

Another evidence of operatic enterprise by groups in this state was the recent performance of Menotti's The Medium by the Music Department of the Atlanta Division, University of Georgia. This was under the capable direction of Tom Brumby, head of the department. Beverly Wolff, gifted young Atlanta contralto, who was chosen by audition to appear with the Philadelphia Orchestra in January, sang the title role with histrionic and vocal mastery which augurs well for a promising career.

The Atlanta Music Club presented Solomon, English pianist, in a brilliant recital as the initial event of its annual four-concert Membership series. The artist, in his local debut, scored a triumph. The second concert was given by the Paganini Quartet, playing Mozart's D major quartet (K. 575), Debussy's Quartet, and Beethoven's op. 59, No. 2, the performances being memorable for spirit, tonal richness and stylistic beauty. The Singing Boys of Norway, third in the series, delighted a large audience under able direction of Ragnvald Bjarne. Elena Nikolaidi, Greek contralto, will be featured in the final concert.

The All Star Concert Series by the Atlanta Music Club, Marvin McDonald manager, opened with the return of Heifetz in a program of Romantic and modern music, played with mastery, assisted by Emanuel Bay at the piano. Second in the series was Charles L. Wagner's production of Die Fledermaus, starring Irra Petina. This was followed by a joint appearance of Pia Tassinari, soprano, and Ferruccio Tagliavini, tenor of the Metropolitan, and by a concert of the First Piano Quartet.

The Sadler's Wells Theatre Ballet appeared in three performances, the first on the regular series, and with a matinee and evening presentation the following day to meet popular demand.

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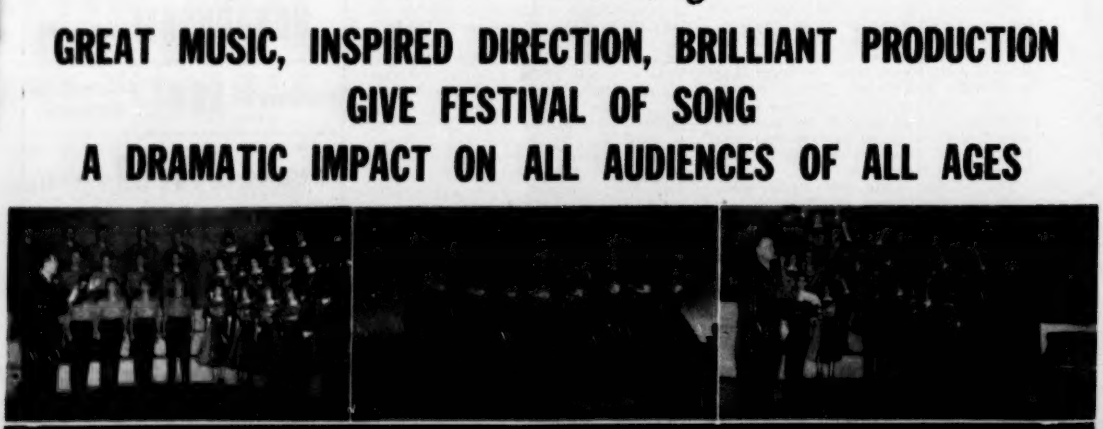

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RADIO, TELEVISION

Meet The Masters Bows on NBT

Meet The Masters, a new musical television series, was premiered on Feb. 24 over NBT. It presents leading musical stars in the execution of their art and attempts to give the human side of their story. Taken on film especially for television, the series is sponsored by Lee Carpets, a firm which shows great restraint in the insertion of commercials, leaving the whole half-hour segment to music and the musician. The first of the series, which will show such artists as Artur Rubinstein, Marian Anderson, Segovia, Nadine Conner, Jan Peerce, Piatigorsky and others, was devoted to Heifetz.

The violinist—according to the script—was encountered by the headmaster of a college while leaving its library where he was looking for music, and quite easily persuaded to meet the students, who were keen to discuss with him questions relating to music. A few of these queries were answered rather candidly and even wittily, though the humor of the script sounded a bit forced. But when a young woman launched at Heifetz a question which sounded like a quotation from a psychoanalyst's textbook, he preferred in mild despair to reply with music. Of course, he happened to have his accompanist, the excellent Emanuel Bay, with him.

Thus was introduced a half hour recital with the following prgoram: Mendelssohn, Sweet Remembrance; Brahms, Scherzo; Hungarian Dance, Bartok; Melodie, Gluck; March from The Love of the Three Oranges, Prokofieff; Wieniawski's Polonaise in D and (by special request) the Hora Staccato by Dinicu. During Heifetz's performances the facial expressions of the students were photographed, and the pictures alternated with those showing the artist, his hands and certain technical details of his playing.

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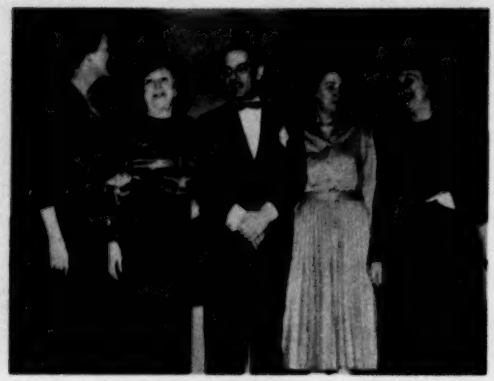

Herman Neuman, music director of WNYC, center, accepted an Award of Merit presented by Mu Phi Epsilon, National Music Fraternity, to this radio station at its program of contemporary American music broadcast from Carl Fischer Concert Hall. Presentation was made by Dr. Merle Montgomery, left. Others, l. to r., Mabel Daniels, Dorothy James and Ruth Bradley, composers, whose works were among those heard on the program. Others were by Blythe Owen, Mary Jean Van Appledorn, Charles Mills, William Purcell and Lamar Stringfield, the latter three having scores premiered.

Laurels should go to the sponsor, the first time to spend what must be a considerable amount of money on the telecasting of noted musical soloists. The film as such, though it is acoustically well produced, does not give the spectator-listener more than did earlier efforts which tried with dubious success to convert the screen into a concert hall. H. W. L.

Montreal Premieres Clementi Concerto

The Société Radio-Canada in Montreal celebrated the 200th anniversary of the birth of Muzio Clementi, composer, recently, by presenting the world premiere of a Concerto for Piano and Strings, adapted from his Sonata in C major, op. 34, by Robert Barclay and conducted by Roland Leduc, musical director of the program, Les Petites Symphonies. The list was heard in the U.S. over the Mutual Broadcasting network. The soloist, John Newmark, to whom Mr. Barclay dedicated his adaptation, played this premiere on an authentic piano built by Clementi himself in London, in 1810. The instrument was discovered in the United States, where it had been for several years, and was reconditioned by the piano builder John Challis of Detroit. This concert was one of the series which Mr. Newmark is presenting regularly over Radio Canada.

RADIO NOTE BOOK

NBC: Don Gillis, composer and producer of the NBC Symphony broadcasts, was presented with a scroll by members of the Alpha Delta Phi sorority, honoring him for composing their Centennial Hymn. . . . Excerpts from Harald Saeverud's Peer Gynt score were used for the first time in American television for the musical background of Cameo Theatre's three-part presentation of the Ibsen play. . . . Toscanani returned to the NBC Symphony Orchestra for a final series of four concerts for the 1951-52 season on March 8. . . . On the same day Luboshutz and Nemenoff, renowned duopianists, appeared on NBC's Television Recital Hall. . . .

WOR: Ellen Faull, soprano, Margery Mayer, contralto, both of the New York City Opera Company, were guests of the Sylvan Levin Opera Concert on Feb. 24. On March 2, in the same broadcast, Lucine Amara and Lubomir Vichegonov, both of the "Met," were featured soloists. . . . With soprano Nancy Carr and baritone Bruce Foote as soloists, One Touch of Venus, musical by Kurt Weill, was heard on the Chicago Theatre of the Air, March 1. . . .

Igor Gorin and Metropolitan tenor Kurt Baum were guests of Ruby Mercer on the interview half of Music We Like on Jan. 26. . . . On Sylvan Levin's Opera Concert, Jan. 27, Margaret Roggero, soprano, and baritone John Brownlee, both from the Metropolitan, sang excerpts from Mozart's Cosi fan tutte, with Mr. Levin conducting. He was also guest of Ruby Mercer on Music We Like, which presented a recent recording of Madam Butterfly in the presence of its conductor, Albert Erede, of the "Met."

WQXR: Music in Scandinavia, a series of Sunday night programs, featuring the finest Scandinavian music, began over WQXR on Feb. 3, and will be heard over this station each Sunday from 7.05 to 8 p.m. The program will feature the music of leading Scandinavian composers of the present and the past, as well as artists of these countries, leading Scandinavian organizations and symphony orchestras. In addition to WQXR in New York, the music in Scandinavia series will be heard throughout the country over various stations of the Good Music Broadcasters, recently-formed sales organization which aims at enabling advertisers to buy radio programs of good music on a national basis. . . .

Seventeen pianists and four violinists, all high school students in the metropolitan area, will be heard as soloists of seven radio broadcasts starting March 16. The program, titled Musical Talent in our Schools, is being presented for the second year as a part of the educational activities of the New York Times and WQXR. Several hundred young people were heard by a panel consisting of Jascha Heifetz, Vladimir Horowitz, Rudolf Serkin, Olin Downes and Abram Chasins, music director of WQXR, in charge of the project. . . .

WLAD: The 70th birthday of Geraldine Farrar, on Feb. 28, was marked in a tribute to that soprano carried over Station WLAD, Danbury, Conn., in the series of Sunday broadcasts from Stonehenge Inn at Ridgefield, Conn., presided over weekly by Humphrey Doulens, of Columbia Artists Management. Miss Farrar is one of Ridgefield's noted residents. . . .

CBS: Walter Kaufmann's opera Bashmatchkin, based on a short novelette by Gogol, was premiered on March 12. The composer conducted, with Norman Lucas as producer.

More Premieres by N. Y. City Ballet

By Rosalyn Krokover

The world premiere of Balanchine's Bayou by the New York City Ballet took place on Feb. 21. Dorothea Tanning designed the costumes and Virgil Thomson's Acadian Songs and Dances served as the musical setting for the work. According to the program, it "describes the gentle mysteries and murmurings of a place where life, plants and waters fulfill unseen destinies. . . . The Spirit of the Bayou calls, and from the moss-hung forests come those who hear his call, to dance." The fanciful list of characters continues with Boy of the Bayou (Francisco Moncion), Girl of the Bayou (Doris Brecgenridge), Leaves and Flowers (a group headed by Melissa Hayden and Hugh Laing) and Starched White People (another group headed by Diana Adams and Herbert Bliss).

Nothing much really happens, choreographically or emotionally. Balanchine did not appear to have had his heart in this work. The solo dances and groupings are singularly listless, while poor Moncion, tiptoeing around as the Spirit of the Bayou, got more snickers than applause from the audience. Balanchine's idea was to typify opposing groups (the "natural" people of the bayou, the starched whites of the cities) who initially distrust each other but finally get together thanks to an assist from the Spirit of the Bayou. There is no point going deeply into the affair; it just didn't come off, and most likely will be dropped from the repertory. Card Game, The Cage, and Symphony in C completed the bill.

Tudor's La Gloire

Tudor's La Gloire was a much more ambitious failure. Given its premiere on Feb. 26, it is a choreographic visualization of the life of a great actress, with scenery by Gaston Longchamp and costumes by Robert Fletcher. Bernhardt is the lady who is suggested. We see her as Lucretia, as Phaedra, finally as Hamlet. Hovering around her is a Lady in Grey, said lady being the up-and-coming star of the repertory theatre who eventually is to displace the leading actress.

The idea was promising, but for several reasons it did not materialize as Tudor undoubtedly conceived it. For one thing, he got the weird idea of using three Beethoven scores—the Egmont, Coriolanus and Leonore III Overtures—music that has too many associations of its own, music that is too powerful to support choreographic action. Nor did Tudor work out the plot itself with the subtlety of which he is capable. Nora Kaye, as La Gloire, did a good deal of emoting, but much of it was too transparent to carry any real conviction.

Choreographically, Tudor's professional touch was always manifest, although it was a professionalism without the originality or sensitivity he has shown in many of his previous ballets. And yet Tudor is a notoriously slow worker. The ballet as it now stands may prove a springboard for a completely unified work after he changes, adjusts, tinkers around and revises it.

In the cast, besides Kaye, were Hugh Laing and Diana Adams as leading dancers (Adams being the Lady in Grey), and a large group of supporting artists. Beatrice Tompkins and Francisco Moncion, as Hamlet's mother and stepfather, were especially impressive. This Hamlet scene, incidentally, complete with play within a play, was rather a tour de force of a condensed Hamlet. There were some passing details that delighted those who know Shakespeare's play intimately, such as the pantomime of Hamlet's advice to the players.

Picnic at Tintagel

Frederick Ashton's Picnic at Tintagel, the final novelty of the current season, was given its world premiere on Feb. 28, and it turned out to be quite a gala evening. This was the British choreographer's second work for the company; the first was Illuminations. Leon Barzin conducted the orchestra in both the American and British national anthems before the program started. Sir Gladwyn Jebb, the British ambassador, and Lady Jebb were among those in the audience who contributed to the enthusiastic reception of the new ballet.

Picnic at Tintagel is a ballet in three scenes set to Sir Arnold Bax's The Garden of Fand. The handsome scenery and costumes were also by a Britisher, Cecil Beaton. The ballet opens with a party of tourists visiting the Cornish Castle of Tintagel in 1916. The party includes a husband and wife (King Mark and Iseult), her maid (Brangaene), her lover (Tristram), his rivals (The False Knights), her chauffeur and footman (Heralds), and the caretaker (Merlin). As they view the remains of the castle, they are overcome by the atmosphere. While drinking a glass of wine the wife and young man exchange glances. In a flash there is a shift of scene and costume, and they become Tristram and Iseult. With them, the entire party all become a part of the drama.

This ballet is very British in texture. Miming is a dominant characteristic of English choreography. As yet the New York City Ballet is relatively inexperienced in the art of mime and, since sections of Picnic at Tintagel rely so heavily on effective pantomime, the work is still not as successful as it might be. However, there is some glorious dancing by Diana Adams as Iseult, especially in the duet with Tristram (Jacques d'Ambroise). During the duet, incidentally, the Bax score sounded so much like Delius that it was difficult to keep Tudor's Romeo and Juliet out of one's mind. The other roles were capably handled by Moncion, Mounsey, Zompakos, Brooks, Jackson, Baker, Mandin and Barnett.

Other Features

The program opened with a splendid performance of Serenade, although Janet Reed injured her ankle during her first entrance and Patricia Wilde took over the part, in addition to her own. It was done so smoothly on the part of Miss Wilde that scarcely a handful of ballet regulars were aware of what had happened. Mounsey, Hayden, Adams, Magallanes and Bliss were the other soloists.

Because of Miss Reed's accident the Pas de Trois was danced in place of A la Francaix. It was brilliantly performed by Hayden, Wilde and Eglevsky. Wilde danced the part created by Tallchief who had taken a week's leave of absence in order to fulfill a film commitment in Hollywood. The final work, La Valse, also had a last-minute substitution. Jillana replaced Diana Adams. While Jillana is most outstanding in the corps de ballet, she is still at the eager beaver stage in the more advanced solos. However, she is extremely talented and attractive, and with proper guidance she should go far. Otherwise, La Valse was danced by its usual cast—Wilde, Hobi, Mounsey, Maule, Bliss, LeClercq, Moncion and Magallanes.

Graham to Give Juilliard Series

Martha Graham will be presented in six performances at the Juilliard School of Music on April 22 through 27. She will be accompanied by a full symphony and three works—a world premiere, a New York premiere and a popular repetory piece—have been scheduled for the program. Other dance presentations being planned are programs by Jose Limon, a new ballet by Tudor and a revival of Doris Humphrey's With My Red Fires.

American Dancer Killed in Plane Crash Abroad

Harriett Toby, aged 22, an American dancer, was among the dead in the crash of an airplane bound from Nice to Paris on March 3. Miss Toby had appeared with the Ballet of Marquis de Cuevas that evening in the Spanish work, Of Love and Death, and Pas de Trois at Cannes and was to have opened an engagement in Brussels. Miss Toby, who was born Harriett Katzman in New York, studied dancing in this country and made appearances here with the Ballet Russe de Monte Carlo.

Brandeis U. Plans Festival

WALTHAM, MASS.—Work will begin immediately on the construction of the Adolph Ullman Amphitheatre on the campus of Brandeis University. It will be opened in June with a 3-day Festival of the Creative Arts under the direction of Leonard Bernstein.

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By René Devries and Dosha Dowdy

CHICAGO.—Announcement has been made of the engagement of Bruno Walter, Guido Cantelli, and George Schick as guest conductors of the Chicago Symphony next season, with a fourth to be announced shortly.

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Chicago Fetes Myra Hess

The past fortnight has been notable for distinguished concerts. Rafael Kubelik returned on Feb. 21 to the podium of the Chicago Symphony (after a period of guest conducting with the Concertgebouw Orchestra in Amsterdam) and presented the first of two Mozart programs with Dame Myra Hess as soloist. She shared in the standing ovation, as both appeared on stage.

The eminent English pianist was fulfilling part of a contract which she signed with this orchestra last season to play Mozart's 21 piano concertos with it over several seasons. On the initial program one heard those in E flat major (K. 449), B flat major (K. 456), both being first performances at these concerts, and the D minor (K. 466). Together with the three concertos programmed for the Tuesday concert—in F major (K. 413), A major (K. 488) and C major (K. 467)—these works provided another demonstration of the superb art of this most beloved and noble figure among today's exponents of the keyboard. In a recital which she played in the following week, offering works by Mozart, Schubert, Brahms and Beethoven, Dame Myra again received long ovations.

Chicagoans Featured at Orchestra Hall

In commemoration of the 75th birthday of Rudolph Ganz, the Chicago Symphony Orchestra on Feb. 28 and 29, under Kubelik, opened its program with his Overture to an Unwritten Comedy, "Laughter—Yet Love." This is a gay and tender composition, melodic and warmly received, after which the composer rose from the audience to acknowledge applause.

The second number was William Walton's Concerto for Violin and Orchestra, and the soloist the Chicago Symphony concertmaster, John Weicher. The concerto, a work rich in themes and moods, was written for Heifetz; Mr. Weicher performed it smoothly, in his usual unruffled manner, with true and easily-produced tone. This, as well as the Ganz work, was a first performance in these concerts.

The Beethoven "Eroica" Symphony was one of the richest Beethoven readings heard here in a long while. The Marcia Funèbre was especially majestic, with the scope of a great and somber parade. J. DEL.

ISCM Offers Novelties

At Fullerton Hall, on Feb. 17, the Chicago Chapter of the ISCM gave its second concert of the series. Two violin and piano sonatas filled the first half of the program, the 1939 opus by Walter Piston, and Leo Sowerby's latest work in that form, written in 1944. While Piston's mastery of most technical phases of composition must be conceded, this sonata is not one of his best works, though rhythmically interesting. Sowerby's opus, on the other hand, is harmonically full, with a distant kinship to César Franck, and the composer manifests once more his erudition, experience and fantasy. Eloise Matthies, one of the finest of Chicago's younger pianists, gave highly satisfactory performances of both works; the violinist, Irving Ilmer, bids fair to make a name for himself by his understanding and devotion to contemporary music. The audience was enthusiastic after both performances.

Later came a succession of seven short choral works by Randall Thompson, Healy Willan, Peter Warlock, Wayne Barlow, Leon Stein, Arthur Becker and Harl McDonald, sung by the DePaul University A Cappella Choir. The chorus' precision was excellent, the intonation in certain modern harmonic intricacies exceptional. Arthur Becker's training and leading of the group deserve all praise. The music evoked no great admiration, with the possible exception of the Warlock piece, Corpus Cristi.

Young Chicago Composers Represented

Young Chicago composers whose works were performed at a concert sponsored by the Chicago Chapter of the International Society of Contemporary Music recently are Donald Jenni, who played his own Sonatine for Piano; Robert Byan, and L. E. DeYoung, represented by groups of their songs; Eugene Hopkins who performed his Scherzo for Piano; Robert Muczynski, who was heard in his Sonatine for Piano; Earl Zindars, whose Sonata for Clarinet and Piano was played by James Decker, clarinet, and Bernice Kleczewski, piano; John Downey, who performed his Piano Sonata No. 2; Robert Stewart, whose Three Etudes for Piano were done by Merrill Jackson, and Clara Matter, who conducted her Mass sung by a choral group.

Twilight Concerts Continue

For the fourth concert in the Wickerham management's Twilight Concert series, Virginia Parker, soprano, and Reginal Keil, clarinetist, with Alexander Joseffer at the piano, presented a program of modern French songs for soprano, the Brahms Sonata for clarinet and piano, op. 120, No. 2, and songs for soprano with clarinet obbligato. A Chicago premiere of two songs by Delannoy highlighted the French group. The Brahms Sonata is one of various delights well known to Mr. Keil's many listeners. Miss Parker, who employs her opulent voice with intelligence and taste and a sensitive understanding of the spirit of her songs, reached the peak of the concert in Schubert's Der Hirt auf dem Felsen, florid and beautiful aria for soprano and clarinet. The unhackneyed literature of this program combined with superb performance to make the concert one of the most outstanding of this early evening series. H. L. B.

Siegel Chamber Plays Appear

In the first concert of their 1952 series, on Feb. 13 at Fullerton Hall, the Siegel Chamber Music Players—Clara Siegel, pianist, and Berkshire Quartet—gave the Haydn Quartet, op. 77, No. 1, the César Franck Quartet and the Ernst Toch Quintet, op. 64, the last a Chicago premiere. Toch, one of the important contemporary composers, contrives to produce music of broad harmonic scope and rich color without sacrifice of melody, line and movement. The quintet is an excellent example in point. The four movements, titled respectively the Lyrical Part, the Whimsical Part, the Contemplative Part, and the Dramatic Part, are broad in concept and instrumentation. The large lyric motifs of the first and third movements are introduced by the cello in sombre vein, and the piano, thoroughly written into the ensemble throughout, has in the slow movement an extended solo of style and breadth similar to a concerto passage. The whole

composition is closely integrated, with continually progressing interest and variety. The ensemble playing, both in coordination and in musical realization, in the Franck as well as the Toch, contributed much to one of the most interesting and effective programs Miss Siegel has presented. H. L. B.

Philadelphians in Visit

Not being one of those who try to draw blood by extracting much-in-demand tickets from a concert manager's pigskin pocketbook, this reporter did not hear the concert of the Philadelphia Orchestra given on March 2 in Orchestra Hall under the local management of Harry Zelzer. According to report, Ormandy and his forces aroused the audience to a point of hysteric joy seldom reached in our hall of classic music.

R. D.

From the Studios

Leo Heim, following a recital at the American Conservatory in which a number of his pupils participated, left for University Park, Iowa, where he was reengaged for a recital by the Music Culture Club. Mr. Heim played works of classic, romantic, impressionistic and modern composers. After the program, the artist met with former pupils and their students from that section of the country.

Thomas Camp, pianist, pupil of Grace Welsh of the American Conservatory faculty, was presented in recital by The Junior College of Benton Harbor, in a program of Chopin, Brahms, and Liszt. The pianist was assisted by The Junior College Chorus, with Virginia Kemler, soprano soloist.

Ethel Lyon presented her pupil, Charlotte Bergensen, in a piano program in Recital Hall of the American Conservatory recently, containing Bach's Chromatic Fantasy and Fugue, Schumann's Davidsbündler Dances, and pieces by Liszt, Chopin and Debussy.

Barbara Manas, pupil of Frances Ernest of the American Conservatory voice faculty, was soprano soloist with the North Side Symphony Orchestra on Feb. 24, singing Mozart's Alleluja (Exsultate, jubilate) and Micaela's Aria from Carmen. Miss Manas has been the recipient of several honors including a Kimball Hall Award Recital under the auspices of the Society of American Musicians.

Bernard Dieter's gifted student of composition, Eugene Amade, was recently awarded the scholarship offered by Sigma Alpha, Omega Chapter, in a competition open to Master Degree students of the Chicago Conservatory.

De Paul University Orchestra Concert

The De Paul University School of Music's Symphony Orchestra presented a concert in Thorne Hall on March 7 under its conductor, Paul Stassevitch. Joseph Gattone, pupil of Thaddeus Kozuch, was soloist in Brahms' Piano Concerto No. 1 in D minor. Orchestral works programmed were Beethoven's Egmont Overture, the Strauss Serenade in E Flat Major, op. 7, and ii first Chicago performance of Rieti's Sinfonia Tripartita No. 4.

MIRACLE IN MUSIC . . . Scene from Menotti's Amahl and the Night Visitors, given its stage premiere by Indiana University. Ronald Jennings, center, is seen as Amahl, who has just regained his ability to walk without his crutch; the others are Marilyn Rights, of Denver, as the Mother, and Don Siegel, of Topeka, as the Page.

Hempstead Students Hear Autori

Franco Autori, associate conductor of the New York Philharmonic-Symphony, conducted the Tchaikovsky Symphony No. 4 in F minor with two orchestras during the first two weeks in March. On March 1 he directed it with the regular New York Philharmonic-Symphony at Carnegie Hall. On March 14, in Hempstead, L. I., he conducted the work with an orchestra of teen-agers, boys and girls of Hempstead High School—135 enthusiastic string, wind, brass and percussion players, aged 13 to 17. Besides the Tchaikovsky symphony, the program included the Wieniawski D minor Violin Concerto, with William Nowinski, member of the New York Philharmonic-Symphony first violin section, as soloist. Prior to the Hempstead concert, the boys and girls of that orchestra had attended the Philharmonic concert on March 1 to hear the Tchaikovsky score. The student concert was sponsored by the Hempstead Classroom Teachers Association for the benefit of the scholarship fund. Imogene Boyle is director of music of the Hempstead Public Schools and regular conductor of the high school orchestra.

Indiana University Stages New Operas

BLOOMINGTON, IND.—The operatic spotlight centered on Indiana University, Feb. 21 to 24, when its School of Music (Dr. Wilfred Bain, dean) staged a double-header premiere. The presentations were the first stage hearing of Gian-Carlo Menotti's Amahl and the Night Visitors, and the world premiere of A Parfait for Irene, by Walter Kaufmann, conductor of Winnipeg Symphony Orchestra.

With the exception of the title role in the Menotti work, casts for the two operas consisted of students in the School of Music. Amahl was sung by Ronald Jennings, 13-year-old singer from Farmersburg, Ind., who was chosen for the part following auditions for teen-age "artists" held throughout the State.

Menotti's Amahl Bows on Stage

The Menotti opera, written on a $5,000 commission from the National Broadcasting Company, and given its TV premiere on Christmas Eve of 1951, as is well known, has a story centering around the visit of the Three Kings to the scene of the Nativity. The touching fable of the generous child who offers his only possession, a crutch, for the Christ Child and is miraculously cured of his lameness, had an effective presentation here.

The simple, tender beauty of the music, filled with reverence despite its humorous touches, brought tributes from local critics, who also praised the work of the cast of young singers. Ernest Hoffmann, music director, and Hans Busch, stage director, together with Robert Burns Stevens, designer of the sets, did a handsome job in both the Menotti and Kaufmann operas.

New Opera Set in Drug Store

A Parfait for Irene, the action of which takes place in a small town drug store, is a comic work of sprightly plot, and with amusing and sympathetic characters. It includes a dash of wholesome romance. Its composer, Mr. Kaufmann, who has had musical experience in many parts of the world, and is now active in Canada, has been able to convey the atmosphere of one of those emporia peculiar to the New World. His score is tuneful and the action attractive, if not particularly weighty in its philosophical implications.

This was the latest of a series of new scores for the stage introduced by the Indiana University School of Music. In the summer of 1948 the University gave the premiere of the late Kurt Weill's Down in the Valley. This was followed in the spring of 1949 by the premieres of The Jumping Frog by Lukas Foss and The Veil by Bernard Rogers.

H. T.

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NEW YORK CONCERTS

(Continued from page 11)

E flat major Quartet, op. 64, No. 6; elsewhere passages were at times marked by heaviness and some variances in intonation. Often evident in Beethoven's A minor Quartet, op. 132, were a spaciousness and warmth that, particularly in the latter half of the "prayer" movement, came close to the spiritual message contained in this work. E. B.

Suzanne Bloch, Feb. 23, 5:30 p.m.—The versatile musician, playing on the lute or the virginals or singing to her own accompaniments on the lute, presented a program of Renaissance, Elizabethan, and Baroque music. A number of short pieces were interpreted with a neatness, charm, and wit that compensated in large measure for the tiny volume of the antique instruments. Among the more pleasing items were six Renaissance dances for recorder and lute and various selections by Milan, Campion, Dowland, Ashton, and Gibbons. The most substantial composition, Quantz' Trio Sonata in C (performed by Harry Moskovitz, flute; Paul Smith, recorder; Nina Courant, viol da gamba, and Suzanne Bloch, virginals) had a special liveliness and poignancy in its contrapuntal contrasts of piping and mellow sounds. Richard Deering's The Cryes of London, a humorous and extended potpourri of street-cries for four solo voices and strings, was the final number. E. B.

Kurt Weill Memorial Concert, Feb. 23, E.—This second annual event, presented by Ernest J. Aufricht and Felix G. Gerstman, provided an interesting cross-section of the work of the lamented composer. Among the artists who shared in the successful evening was his widow, Lotte Lenya-Weill, whose name is linked with the Dreigroschenoper, in which she again was Polly. Kitty Carlisle contributed three chansons from the French period of Weill's career. Ines Matthews sang excerpts from Lady in the Dark, One Touch of Venus and the song she created in Lost in the Stars, Trouble Man. Gabor Carelli, from the Metropolitan, sang Jimmy's chansons from Mahagonny. At the piano there alternated the magnificent Walter Joseph and Fritz Kramer, with Beatrice Lind, Maria Zorell, John Kuhn, Keith Kaldenberg, Kurt Shell, Roy Urhausen, sharing in the solo and ensemble numbers. There were also Fritzi Schadl, Ralph Herbert, Stefen Schnabel, Herbert Zernik, completing the ensemble for the Dreigroschenoper, in which Silvia Grayson recited the Moritat and Peter Capell narrated the story written by Margo Korda. An audience filling the hall gave enthusiastic applause. H. W. L.

Gérard Souzay, Feb. 24, A.—The French baritone, assisted at the piano with consummate taste and rare sensitivity by James Shomate, returned to the local concert stage, well remembered from his last year's outstanding recital. The hall was filled and the audience most appreciative—so much so that before intermission three encores were given, with more following the close of the program. He opened it with three arias by Scarlatti-Doerumsgaard, in which his exemplary feeling for style and his impeccable taste and phrasing were evident. After two songs by Beethoven and three by Brahms (of the latter, Schwermut was one of the highlights of the concert) he closed the first part with four songs by Fauré, whose C'est l'extase was another peak of interpretative achievement. Later Mr. Souzay offered Ravel's five Histoires Naturelles and closed the official list with four Schubert Lieder. His was highly enjoyable and exquisitely refined singing, though sometimes there were certain manneriams or interpretative habits which might be avoided without diminishing the excellence of Mr. Souzay's artistry. H. W. L.

New Friends of Music, Feb. 24, 5:30 p.m.—The all-Beethoven program began with two Sonatas, the op. 96 in G major and the op. 30, No. 2, in C minor, performed by instrumentalists of considerable reputation and attainment, the violinist Alexander Schneider and the pianist Eugene Istomin. Despite clear and spirited playing in the individual Scherzo movements, weightiness and imbalance clouded the shape and substance of other sections of the works. The New Music String Quartet's presentation of the F major Quartet, op. 135, had gentleness, respectfulness, and skill, but was an essentially cool and impersonal reading of a highly personal document.

March 2.—For the closing program of the season, Handel's Il Pastor Fido, opera in Italian to a libretto by Giacomo Rossi, was revived by Lehman Engel, who conducted a chamber orchestra and six vocal soloists (sopranos Genevieve Warner, Genevieve Rowe, and Lois Hunt; altos Virginia Paris and Elizabeth Brown, and the bass Frank Rogier). The performance moved in competent and dignified fashion, like a series of concert arias, for there were few duets and only one final chorus. Though the long, florid pieces demanded great endurance and flexibility of voice, each singer's achievement was commendable. In particular, Miss Warner's vocalism was exceptional for tonal beauty and warmth, and the singing of Miss Rowe and Miss Hunt had much expressiveness. Only a handful of arias survive the opera itself, which in the style of the day was constructed more for show than for drama. The participants' devotion and skill were enthusiastically applauded. E. B.

Mannes-Gimpel-Silva Trio, Feb. 25, E.—Leopold Mannes, piano; Bronislav Gimpel, violin, and Luigi Silva, cello, brought sound musicianship and playing of a high order to this chamber music concert attended by a sizable, appreciative audience. The program listed the Trio No. 3 in C major, of Haydn; Trio in B major, op. 8 (revised edition), Brahms; Nocturne, op. 148, Schubert, and the Trio No. 3, of Martinu (first New York performance). Martinu's trio at times suggests Brahms and Dvorak in its stylistic patterns. It is pleasant, ingratiating music, vivacious and of polished craftsmanship, and includes three contrasted movements—allegro moderato, andante, and allegro. Enthusiastic audience reaction after the excellent performance caused the Czech-American composer to take several bows from his box. A highlight was the finished playing of the joyous Allegro molto movement of the superb Brahms Trio. Schubert's lovely Nocturne was projected *con amore*. Haydn's Trio opened the program with a reading artistically satisfying. Mr. Mannes' adroit piano playing stamps him an ensemble performer of rank, and Messrs. Gimpel and Silva performed with infectious virtuosity. H. I. B.

(Continued on following page)

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NEW YORK CONCERTS

(Continued from preceding page)

Lincoln Newfield, Feb. 26, E. — This basso-cantante has a splendid voice and the ability to phrase with artistry and dynamic impact. Much of the program was sung with unneeded restraint, which to some extent robbed the tonal work of its innate richness. The singer must be commended for style and clarity of enunciation, as well as for his superior choice of song material. With his gifts and his repertory, Mr. Newfield showed assets for an outstanding concert career. Among the numbers listed were airs of Purcell, Bach and Handel; Psalms set by Nardi and Honegger; the seldom-heard Metastasio group by Schubert; several Brahms lieder; the Cinq Epitaphes of Vellones; first performance of Binder's Abraham Lincoln Walks at Midnight, and American Folksongs arranged by Dougherty; West Indian Folk Tunes arranged by Max Saunders; and Pierrot by Swanson. Paul Meyer was the excellent accompanist. M. C.

Shirley Trepel, Feb. 27, E. — Miss Trepel, personally attractive, is an accomplished cellist. She produces a mellifluous tone, commands sure finger technique in all positions and exhibits easy, graceful bowing. The young artist regaled a receptive audience with a well-considered program, including a Siciliene by Paradis; Sonata, op. 36, Grieg; Suite No. 1 (unaccompanied), Bach; Sonata in G major, Bréval; Adagio and Allegro by Schumann; and Variations on a Theme of Rossini, Martinu. The opening Paradis offering provided display of alto tone of luscious quality. It established a correct mood to enjoy the palatable fare that followed. The succession of works ranging from the taxing Bach suite to the Variations by Martinu, of pleasing modern coloring, further revealed her gifts. Carlo Bussotti gave adequate piano support. H. I. B.

Boris Maximovich, Feb. 28, E. — The Ukrainian pianist exhibited a fairly good technique in compositions by Schumann, Chopin, Liszt, Scriabin, and Stravinsky. He played most of his program with a leisurely pace and careful manner not enthralling. Works like the Chopin G minor Ballade and B minor Scherzo and the Schumann Toccata seemed to hang in air and make little headway. If the Stravinsky Petrouchka Suite and the Liszt E major Polonaise became more routine than brilliant, two Chopin mazurkas had a quaint, pensive charm, and in the Polonaise, treble tones were occasionally luminous. Mr. Maximovich revealed four new Preludes by Levko Revutsky as sugary morsels, belonging to Russian ultra-Romanticism, fascinating in their flowery sentiments and decidedly pianistic figurations. E. B.

Allen Rogers, N. Y. debut, Feb. 29, E. —The young pianist showed excellent musical taste and judgment in an unhackneyed bill devoted to French music from the 17th century to our own time. It included what he believed to be the first performance of Paul Dukas' Sonata in E flat minor (1899-1900). Praiseworthy as is the rediscovery of this composition of one of the important French composers, it proved in the main a labor of love. The work contains few new musical ideas and is overlong. Mr. Rogers played it with understanding.

The program was opened with four enchanting compositions by Couperin, Dendrieu and Rameau, interpreted with delicacy and finesse. Ravel's Valses nobles et sentimentales were played with charm and imaginativeness, though an occasional rather dry touch at times prevented realization of his intentions. The program closed with Debussy's Etudes, Book II. Warm applause greeted the youthful artist, whose development is worth watching. H. W. L.

Jean Marie Schneck, March 1, A. — The beautiful young singer has a true mezzo-soprano voice, deep in timbre, long-ranged and voluminous. To her natural gifts have been added thorough musicianship, an authentic knowledge of style and phrasing, a quiet stage poise in interpretation as rare as it is delightful. A few elements of roughness in tonal production and some vocal spreading seemed to need correction, but doubtless further experience will eliminate these minor flaws in an otherwise commendable delivery.

With Giuseppe Bamboschek at the piano, Miss Schneck offered a lengthy program, commencing with an excerpt from a Scarlatti cantata and closing with a well-chosen group of songs in English by Warlock, Castelnuovo-Tedesco, Bax and Orr. Highlights in other groups were the splendidly sung Aufenthalt of Schubert, coupled with the exquisite Im Abendroth; Trunk's In meiner Heimat; and Ruhe, meine Seele of Strauss. Among French songs of Fauré, Chausson, Koechlin and Debussy, especially telling were Le Temps des Lilas and the Fantôches. The enthusiastic audience recalled Miss Schneck for numerous extra numbers. M. C.

Thomas Richner, March 2, A.—An all-Mozart program that had variety and interest was presented by the experienced American pianist. His list comprised the great C minor Fantasy (K. 475), the A minor Rondo (K. 511), and four Sonatas, in C major (K. 545), A minor (K. 310), B flat major (K. 281) and F major (K. 533 and K. 494). There was fastidiousness in the handling of numerous details, especially ornaments and trills, and a thoughtful approach in touch and dynamics to the external qualities of each work. Mr. Richner played most engagingly the earthy C major Sonata. But he did not penetrate far into the inner life of other music. The brooding suspense and passion of the Fantasy and the implicit drama of the A minor Sonata were seldom apparent. At times slow tempi in final movements and an overly deliberate treatment of retards and accents caused a lack of fluency. Greater facility, subtlety, and inwardness were prime needs. E. B.

Greenwich House Music School, March 1, E.—Maxwell Powers led the youth orchestra of this school through a program of works by Bach, Mozart, Schubert, Weber, Hindemith and Gounod. The concert began with the Air from Bach's Suite in D major, played in memory of Mary K. Simkhovitch, founder of Greenwich House. Leonard Warren, of the Metropolitan Opera, spoke briefly about the accomplishments of Greenwich House School for youthful musicians. Judith Burt, a young pianist of marked talent, assisted by the orchestra, gave a stiring performance of Weber's Konzertstueck for piano and orchestra. Robert Paul, baritone, acquitted himself with credit in the Faust Cavatina. Marie Alliegro and Helen Harris, sopranos, sang pleasingly the Letter Duet from Marriage of Figaro. Hindemith's Eight Pieces for String Quartet,

op. 44, No. 3, were well played by Edith Lichtenberg, first violin; Peter Massardo, second violin; Seymour De Refier, viola, and Allison Bozarth, cello. Mozart's Symphony No. 24 concluded the program, enjoyed by a large, enthusiastic audience. H. I. B.

Andres Segovia, March 2, E.—Known as the world's greatest guitarist, Segovia again lived up to that high reputation in his recital. Usually the guitar is considered an instrument for more intimate spaces than Town Hall, but Mr. Segovia's performance proved a striking exception to that theory. The program included four pieces of Handel, a Bach Bourée, the colorful Three Studies by Villa-Lobos, Paganini's Andantino Variato, some charming early 17th and 18th century pieces, and sparkling Spanish dances of Albeniz and Granados. Mr. Segovia exhibited, as usual, a high technical command of his instrument, which, coupled with a fine natural temperament and a keen sense of fluent execution and general musicianship, brought expressive readings. L. C.

Little Orchestra Society, Thomas Scherman conducting, March 3, E.—This group closed its fifth season with an evening of sheer delight. After Haydn's Symphonie Concertante in B flat major, op. 84, with the excellent regular members of the group, Melvin Ritter, violin; Milton Prinz, cello; Bruno Labate, oboe, and Bernard Garfield, bassoon, as soloists, another first desk man, Robert Nagel, appeared as the soloist in Knudage Riisager's animated Concertino for trumpet and strings, op. 29. The Danish composer utilizes the trumpet's potentialities to the full. The virtuoso performance of Mr. Nagel was admirable in refinement of tone and technical dexterity. Wagner's Siegfried Idyll was also played in the original version as at its first performance in Triebschen.

Vronsky and Babin, duo-pianists, performed Bach's Concerto No. 2 for two pianos in the most felicitous manner. The two artists have developed an excellent ensemble discipline and their sense of unity in interpretation is complete. This was especially evident in the second movement, where the two solo instruments alternated with perfect coordination.

Nicolai Lopatnikoff's Concerto for Two Pianos, op. 33, received its first local performance. This splendid composition, representing contemporary music at its best, is one of the most distinguished recent scores to be written in this medium. It uses the technical and coloristic effects of the instrumental combination with imaginativeness and fine integration of solo parts and ensemble. H. W. L.

New York Trio, March 4, E.—Two first performances were featured at the concert given by this group, which includes Fritz Jahoda, piano; Rachmael Weinstock, violin, and Otto Deri, cello. These were André Singer's Trio, op. 32 (1951), an interesting if somewhat diffuse work in modern style, and an older example, the Trio in G minor by Masciti (1670-1739), aranged by Mr. Jahoda. The program also included Beethoven's "Ghost" Trio, op. 70, No. 1; and the Trio in C major, op. 87, by Brahms. The organization's playing was of appeal tonally, and showed musicianly approach to music of highly varied styles. F. T.

CARNEGIE RECITAL HALL

Manhattan Opera Guild, Feb. 24, E.—Tchaikovsky's Eugene Onegin in concert form was the choice of the Opera Guild for its initial performance here. Earnest, careful work coupled with many evidences of artistry made the occasion pleasurable. Theodore Katz ably conducted the small orchestra. In the cast were Marietta Vore as Tatiana, Tamara Bering as Olga, and Efim Vitis as Lenski. Both the latter sang their aias and duets in Russian. Heard in the title role was Elliott Savage. Marvin Goodis was Prince Gremin, using an English version, as did Miss Vore. The story and action were described in continuity by the narrator, Barbara Darlys. The average of the singing was good, and was highlighted by moments of dramatic color and climax. M. C.

George Osmolovsky, Feb. 28, E.—The violinist presented a program of unusual taste and selectiveness with intelligence, a fine, if small tone, and exquisite musicality. It was a pleasure to listen to the 18th Century pieces by Bach, Telemann and Couperin, in which his feeling for style coincided happily with the tonal delivery he gave to these works. His reticence was an asset in these more or less objective pieces.

Mr. Osmolovsky later featured contemporary fare, including a first performance of Three Movements by John Lessard. The composition is strongly influenced by Stravinsky in style and texture, and received an understanding interpetation. Pieces by Fauré and Taillefere and Chavez' Sonatina were played with finesse and understanding. David Garvey was the sensitive piano assistant. M. K. L.

Elinor Waren, N. Y. debut, Feb. 29, E.—The personable and youthful soprano, a serious young artist, possesses a voice of basic purity and sweetness, which also gave evidence of as yet undeveloped power, as well as of some vocal problems still to be solved. Her interpetative sensitivity to music and text was marked, and the clarity of diction was at all times commendable. A well diversified and interesting progam included an opening group of songs by A. Scarlatti, Torelli and Donaudy, followed by five excerpts from Schubert's Die Schoene Muellerin, of which Der Neugierige was most effectively sung, as were the Salce, Salce and Ave Maria from Verdi's Otello. Four songs by Paladilhe, Crist, Hahn and Berlioz, an Old English group of Arne, Monro and an anonymous composer, and Lieder by Wolf, Cornelius and Mahler concluded the progam. L. C.

CARL FISCHER CONCERT HALL

Suzy Sann, March 1, E.—The young Hungarian radio artist, who made her New York debut in 1951, gave a recital assisted by George Curtiss, a pleasant-voiced baritone, and Ernest Kirsch, who played sympathetic piano accompaniments. Her program consisted of Hungarian, French, Scottish and American folksongs, Hungarian minstrel lays and four Hungarian love ditties, which the singer repeated in English. Unusual Jewish, Slovak, Estonian, Swabian and Mexican ballads and a group of familiar numbers by Gershwin, Kern, Weill and Berlin were also heard. Miss San is an accomplished singer of folklore; her voice possesses a sweetness, and her manner of presentation a graciousness, that are at once appealing and highly effective. For many of her offerings she played her own guitar accompaniments in skillful fashion. L. C.

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Chamber Works Take Spotlight on Coast

By Charlotte Hiller

SAN FRANCISCO — Outshining the more conventional symphony and recital schedule recently were chamber music concerts by local artists. The California String Quartet in its second program repeated Roger Sessions' Quartet No. 2, which they introduced last year. It is an important work deserving many hearings. The ideas embedded in its three slow and two fast movements, stated and developed with such intense yet controlled emotion, more and more take hold of the listener. Felix Khuner, David Schneider, violins; Detlev Olshausen, viola; Karl Hesse, cello, opened their concert with three Ricercari by Palestrina. The performances of these works in 16th century polyphonic style were a credit to the ability and taste of the performers. To conclude, the group chose Dvorak's C major quartet, another rarely heard work full of unrestricted romanticism and an intended contrast to what went before. The performances were all on a very high level of interpretation and execution.

The Alma Trio, known across the nation, nevertheless originated in this region and frequently teaches and concertizes here. Roman Totenberg, violin; Gabor Rejto, cello, and Adolph Baller, piano, presented the grandly-scaled Brahms Trio in C major, op. 87, and the more intimate Schubert Trio in B Flat Major, op. 99. Between these works Adolph Baller joined the cellist for the Beethoven Sonata, op. 5, No. 1, and the violinist for the Prokofieff Sonata in D major, op. 94. The early Beethoven work, impressive in its nobility and melodious charm, received an outstanding performance by Mr. Rejto and Mr. Baller. The Prokofieff Sonata was exceedingly well played by Mr. Totenberg, and pleasantly exhibited Mr. Baller's easy adaptability to a variety of styles. As an acknowledgment of the audience's applause at the end of the program, the presto movement of Beethoven's Trio, op. 1, No. 1, was added.

Sonata Recital

Frances Wiener, violin, and Lev Shorr, piano, gave their first sonata recital this season at the San Francisco Museum of Art, and drew the largest audience of all chamber music events so far. Their exciting, extremely well arranged program first offered the Milhaud Sonata (1945) followed by the Brahms Sonata, No. 3, op. 108. After intermission they introduced locally Lockrem Johnson's Sonata Brève, No. 2, op. 26 (1949), played Chavez' Sonatina (1924) and concluded with Mozart's Sonata No. 6, G major (K.301). Frances Wiener's tone had the flowing, singing quality which becomes so gratifying when the technical requirements of the music played have been as completely mastered as in her case. Mr. Shorr's contribution as a creative performer was equally distinguished. This husband-wife team has developed an interpretative style of justness and perfection, with the result that their audience had an evening of stimulating yet relaxed, pleasurable listening. Following exceptional applause, Mr. and Mrs. Shorr played a Bach movement as an encore.

Recital Highlights

Rudolf Firkusny appeared in recital in Spencer Barefoot's Celebrity series. He presented two Impromptus by Schubert, Beethoven's Sonata in D, op. 10, No. 3, Schumann's Fantasy, op. 17, Berber's Sonata, op. 26, Chopin and Smetana. Mr. Firkusny is a brilliant technician with an astoundingly rich palette of tonal color. The Beethoven Sonata stood out for interpretative depth, and the powerful, disturbing, moving Schumann Fantasy will not likely be presented in more absorbing a reading than Mr. Firkusny's. . . . A promising young pianist, Norman Shetler, played his local debut recital. He showed in works by Brahms, Schubert, Liszt and in Kabalevsky's Sonata No. 3, op. 46, that his musicianship is quite as remarkable as his technical equipment. . . . Contralto Marian Anderson filled the Opera House for the first time this season, and did not disappoint her audience. There were some moments in more dramatic passages when the voice in its lower range sounded somewhat forced. But Miss Anderson's high standards of program building and interpretation were in evidence throughout.

Crowder Heads MTNA

The Music Teachers National Association, which held its national convention in Dallas, Tex., Feb. 24 to 28, elected John Crowder, head of the music department at the University of Montana, as its president. A story on the convention will be published in the issue of April 1.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

March 15. New York Philharmonic-Symphony Young People's Concert, CH, M; Boston Symphony, CH, A; Helen Maggia, mezzo-soprano, TH, E; Lillie Williams, pianist, and Luther Randal, soprano, CRH, A; Dorothy Talbot, folk song recital, CRH, E; the Concert Artists Guild, Steinway Concert Hall, 4:00 p.m.

March 16. New York Philharmonic-Symphony, CH, A; Marie Broadmeyer, contralto, TH, A; Heinrich and Renata Joachim, sonatas and suite for cello and piano, TH, 5:30 p.m.; Grant Johannesen, pianist, TH, E.

March 17. Harriet Serr, pianist, TH, E; Mae Williams, mezzo-soprano, CRH, E.

March 18. Licia Albanese, soprano (benefit), TH, E.

March 19. Schola Cantorum of New York, CH, E.

March 20. New York Philharmonic-Symphony, CH, E; Aeolian Trio, TH, E; Young Artists Concert, presented by Jack Petrill, CRH, E.

March 21. New York Philharmonic-Symphony, CH, A; Liederkranz of the City of New York, with Lauritz Melchior, soloist, CH, E; Benno Moiseiwitsch, pianist, TH, E; Young Artists Concert, presented by Jack Petrill, CRH, E.

March 22. National Orchestral Association, CH, A; orchestral concert conducted by Mario Cortes, with Carlos Ramirez, baritone, and H. Jacobian, violinist, soloists, CH, E; Oberlin College Orchestra, TH, A; Wagner College Choir, TH, 5:30 p.m.; Virtuosi Di Roma, TH, E; compositions by Antin Rudnytzky, CRH, E.

March 23. New York Philharmonic-Symphony, CH, A; Vadin Hrenoff, pianist, CH, 5:30 p.m.; Virgilio Dueno, pianist, CH, E; Mary Bothwell, soprano, TH, A; NAACC, TH, 5:30 p.m.; Norma Holmes, pianist, TH, E; Carib Singers, CRH, E.

March 24. Schrafft's Choral Group, TH, E; Peter Skrefstad, baritone, CRH, E.

March 25. Oratorio Society of New York, CH, E; Else Fink, soprano, TH, E.

March 26. Muriel Albert, pianist, CH, E; Cornell Alumni A Cappella Glee Club, TH, A; Natalie Ryshna, pianist, TH, E.

March 27. New York Philharmonic-Symphony, CH, E; Emory Glee Club, TH, E.

March 28. New York Philharmonic-Symphony, CH, A; Bell Symphony Society, CH, E; Marian Kalayjian, pianist, TH, E.

March 29. New York Philharmonic-Symphony, CH, E; Paul Weinlader, pianist, CH, A; Helvetia Maennerchor, TH, E.

March 30. New York Philharmonic-Symphony, CH, A; Bela Urban, violinist, CH, 5:30 p.m.; Ljuba Welitch, soprano, CH, E; Carol Brice, contralto, TH, A; Paul Gurevich, violinist, TH, 5:30 p.m.; Benno Moiseiwitsch, pianist, TH, E; Della Destian, George Tomal, Livia Mayo, Gabor Banat, joint recital, CRH, 5:30 p.m.

March 31. Laurence Singer, tenor, TH, E; Ivan Malinoff, pianist, CRH, E.

Beecham Conducts "Farewell" to U. S.

By C. Sharpless Hickman

LOS ANGELES.—"The Terrible-tempered Mr. Bangs" of music—Sir Thomas Beecham—had some unexpected and kindly words to say from the podium of the Los Angeles Philharmonic Orchestra on the occasion of what was announced as his final American concert.

Painfully wracked by the sciatica which caused him to cancel the balance of his engagements in this country the next day, Sir Thomas quieted his cheering audience at the third of his three programs here and at some length complimented the orchestra's personnel, pointing out that no matter what might be the stature of the man on the podium, it was the orchestra which does the work. And, to judge by his comments and his constant gestures to the players to join him in his bows, he found the Philharmonic responsive to his demands and worthy of his regard.

For his first appearances here since the 1944 summer concerts at Hollywood Bowl—when he had flown from Mexico City to substitute for the ill Artur Rodzinski—Sir Thomas programmed Haydn's "Drum Roll" and Schubert's "Unfinished" symphonies, Lord Berners' ballet suite, The Triumph of Neptune, Delius' On Hearing the First Cuckoo in Spring and Berlioz' Le Corsair Overture. It was a revelation to hear the easy and graceful flow of the Haydn music under Beecham's baton and to catch again its patrician elegance. The Schubert Eighth Symphony, too, proved a masterfully illuminating interpretation, devoid of the slightest perfunctory touch, and cast in warm and glowing light. Lord Berners' suite proved over-long by at least two sections, and not a very important representation of great contemporary English music, yet its musical witticisms and satire, and its explosive passages mirrored to no small degree the engaging and often electrifying personality of its conductor.

Coming after the Schubert and before Le Corsair, the Delius somehow lacked a concentration of mood for which Sir Thomas' leading of this impressionist's music is particularly noted. The Berlioz overture closed the concert on a buccaneering note. The program was the same at the Pasadena, and both Los Angeles concerts. Sir Thomas' Thursday program was the 2400th by the Philharmonic.

Soloists Feted

Preceding Philharmonic programs had included a Beethoven "Emperor" Concerto played by Benno Moiseiwitsch with little stylistic unity and frequent technical flaws, but accompanied with contrasting lucidity and beauty by Mr. Wallenstein. William Schuman's choreographic poem, Judith, proved very dramatic but not very trenchant, and seemed to have been strongly influenced in its mood by Richard Strauss' Elektra and Salome—particularly in its use of the dramatic pause and of foreboding percussive passages. It was superbly conducted by Wallenstein.

Nathan Milstein revived Dvorak's A Minor Violin Concerto for his Philharmonic stint—a welcome change from Bach, Beethoven, Mendelssohn and Lalo, but yet hardly a work which proved much of a challenge to the soloist or very piquant to the listener. A muscular but not very gemuetlich reading of Brahms Second Symphony balanced out the program, which opened with a Tchaikovskian set of variations on Lobe den Herren by the local composer Wilbur Chenoweth.

Recital Celebrities

The parade of great recitalists has continued locally, with Joseph Szigeti, William Primrose, Marian Anderson, Alexander Brailowsky, Julius Katchen, Herta Glaz, William Warfield, Richard Tucker, Riccardo Odnoposoff, Lawrence Winters and Ellabelle Davis among those who have given outstanding concerts.

Szigeti's concert with Harry Kaufman will long be prized for one's memory of their playing of the Ravel sonata, and Primrose's for his performance of Kodaly's viola transcription of Bach's Chromatic Fantasy. Marian Anderson's recital on the Moss-Hayman-Wilson series on Feb. 17 marked her 50th birthday with yet another bright candle of great artistry. Both William Warfield and Herta Glaz, heard, as last fall, in individual recitals on the same evening, revealed strong dramatic gifts with which to parallel their consummate musicianship and stylistic rectitude. Violinist Odnoposoff and pianist Julius Katchen both proved that brilliance is not necessarily a barrier to ripely understanding musicianship, and Richard Tucker, in his benefit recital, created a furor by his wonderful singing of Jewish cantorials and songs.

Younger Artists Heard

Three exceptionally promising young musicians were heard during this same period. Violinist Stanley Plummer, winner of a National Federation of Music Club's award last summer, was Occidental College's annual Young Artist on their concert series. Brilliantly accompanied by Horace Martinez he bowed through an exacting and well-chosen program with technical adeptness, rich tone and consummate flair which never, however, smacked of showiness. He has great talent and impresses one as a younger star in the making.

Queen of U.C.L.A.'s annual Young Artists concert—at which three young talents are showcased as the result of winning auditions the previous May—was 18-year-old Irene Rabinowitsch, another violinist, whose sensitive playing and sheer innate musicianship reminded us most forcefully of the late Ginette Neveu. Miss Rabinowitsch has exceptional expressiveness, and a lot of fire too, and she struck us as being the first young woman violinist in many a year in whom we would have real faith. Her partners at the concert were Robert Florence, a very promising young pianist who still has not learned to balance technical precocity and a certain moodiness, and Vera Jean Vary, a soprano now still in process of acquiring artistic skill.

Anna Maria Alberghetti in Local Bow

Much interest attached to the twice-postponed local recital debut of Anna Maria Alberghetti, the young star of the film version of Gian-Carlo Menotti's The Medium. Hers is an exquisite, beautifully-used light coloratura voice, almost always true in pitch, and used with a genuine simplicity and sincerity which is completely captivating. Only 15, the lack of focus which is at times apparent, and the lack of sure support also at times noticeable, is to be expected. This is a voice of such lustrous promise that one can only pray it will be sparingly exploited, and allowed to develop without rush or strain.

50-Piano Ensemble Heard

Arthur Fiedler conducted a 50-piano ensemble in five arrangements of popular classics in the third annual Piano Fair, held in Symphony Hall, Boston, March 14 and 15. The performers, one as young as 7 years, were chosen in wire-recorder auditions.

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NEW PUBLICATIONS IN REVIEW

New Books

Alban Berg's Wozzeck: a Guide to the Text and Music of the Opera, by Willi Reich (G. Schirmer, Inc., 22 pp., 75c) is reprinted from the monograph originally published by the League of Composers in its review, Modern Music. It gives a synopsis of the action, takes up Berg's organization of the text, the musical structure as a whole, and analyzes the individual scenes, with many musical illustrations. Reich's authoritative work closes with a "postscript" by the late composer. Included is a valuable listing of the musical forms employed in each act; there are also a photo of Berg and two stage settings by Aravantinos for the Berlin State Opera premiere in 1925.

New Music

Songs: Quiet Airs, a collection by Ernst Bacon, includes a dozen songs of varying mood and content, ranging in subject from Blake's exquisite The Lamb to several Emily Dickinson poems, a Chinese verse, Housman's effective Stars, Herrick's quaint lyric, Of Love, and an anonymous folklike number, Fond Affection, which, contrary to its title, pictures a parting. Mr. Bacon's style is dramatically effective and at moments unpretentious and touching, with considerable harmonic originality. Each of these numbers is brief but individual. For medium or low voice. Syracuse University Press and Mercury Music Corp., N. Y.

From Lincoln, the Great Commoner, by Charles E. Ives. This brief and somewhat stormy number has a text of Edwin Markham which tells about Lincoln glowingly, and ends on the sentences: "And when he fell in whirlwind, he went down as when a kingly cedar green with boughs goes down with a great shout, upon the hills." The musical idiom is characteristically unconventional, with great dissonant chords in the accompaniment, while the voice line has some chromatic ornaments and a medium tessitura (A to G). Southern Music Publishing Co., N. Y., 60c.

Six Songs, by Harrison Kerr, to poems by Adelaide Cropsey, are published in the Contemporary Composers' Series of E. B. Marks Music Corp. These are mostly short and cryptic texts, treating life's evanescence; the musical treatment ranges from very simple, as in Triolet, to most elaborate accompaniment suitable to The Old, Old Winds. An individual cycle, the highest range of which is A above the staff, the lowest E. $1.

Lonesome Water, music by Paul Weston, text by Roy Helton, is a medium voice number in a folksy, simple style, telling how the singer drank "lonesome water" from a pool and as a result felt that "nothin' was worth larnin'." The range is from C to E. The Hawk, music by David Guion, words by Eric von der Goltz, is a high voice number which decries the fact that city-dwellers have worries, but the speaker, like a hawk, rides high and "my soul belongs to me." There is a tuneful substance and strong climax on a sustained tone (G above staff, optional octave lower). Lowest note is an F. Carl Fischer, Inc., 60c each.

Three songs from Galaxy Music Corporation, published separately, show considerable variety of styles. When We are Parted, by Marshall Bartholomew, voices a modest lover's plea which ends "When stars upon thy pillow shine, At thy heart's door I stand and wait." The musical style is simple and passionate, an andante espressivo for medium voice (range, C sharp to E). William France's I Loved a Lass is a jolly lament about a girl who was fair, but "now, alas, she's left me"; it includes a hearty "fa-le-ro, le-ro." This is indeed a winning number for a male singer (range D to E, low voice). Estelle Liebling sets Eugene Field's nocturne, Hast Thou, O Night? with its ardent words begging Nature to supply balm for unrequited love. This is a fervent number, quite effective, for high voice (D to G flat). 60c each.

Little Pastorale, from the musical play, The Nightingale and the Rose, music by William Schaeffer, arr. by Lydia Cortese, is a wordless vocalise, published in two keys, A and B flat. There are simple runs, staccati and trills. Attractive and brief. Whitney Blake Music Publishers, N. Y., 50c.

Sleep Now, music by Sergius Kagen, lyric by James Joyce from his collection Chamber Music, is a cryptic, two-page number of highly poetic and restrained emotional style, evidently sung by a lover to one who is locked in slumber. Useful for an encore song, it concludes "Sleep on in peace now, o you unquiet heart." The range is from Middle A to E, the piano part mostly consisting of sustained and simple, modulating chords. Leeds Music Corp., N. Y., 50c.

Two Pianos: Troisième Concert by Darius Milhaud, originally for piano and orchestra, reduction for duo-pianos. This work bears the typical Milhaud imprint of smoothness, charm and good taste. The first section is marked Alerte et avec élégance, and balances its polytonal effects with piquancy. Long, winding harmonic figures are prominent in the second piano part and the solo piano moves with deliberation through a maze of octaves. The second section, Lent, has a brooding, hushed manner, slightly wistful and with acerbic color. In the final movement, we are back to a mood described as "Avec esprit et élégance." There are some whirlwind chromatic glissandi and scale passages, and a breathless if rather abrupt conclusion, *fff*. For advanced pianists. 52 pp. Associated Music Publishers, Inc., $3.25.

Flute, Oboe and Clarinet: Bagatelle, by Richard Walker, is a four-page morceau of clear design, allegro giocoso, useful for student or professional performers. Associated Music Publishers, N. Y., $1.50 for score and parts.

Women's Voices: Snowflakes, by Richard Kountz, a bright descriptive work which uses some seconds in its gay depiction of the snowflakes flying through the air. The Lamb, yet another setting of Blake's lyric, and a simple, moving one, is by Orvis Ross, and abounds in quietly moving fourths. Both are for SSA and not difficult. Piano accomp. Galaxy Music Corp., 15c each.

DOWN PUBLISHERS' ROW

The world premiere of Vittorio Rieti's Concerto for Two Pianos and Orchestra was given by Arthur Gold and Robert Fizdale, duo-pianists, with the Cincinnati Symphony Orchestra under Thor Johnson on Feb. 15 and 16. Don Perlimplin, opera by Mr. Rieti, will have a first hearing, in concert form, on March 30, at the Festival of Contemporary Arts of the University of Illinois, performed by the Chicago Symphony and University groups under the baton of Rafael Kubelik. The University is also staging Stravinsky's Mavra and Milhaud's The Poor Sailor, and giving modern chamber music works from several countries in the latter series, which opened on March 1. . . .

First performance of a new work for chorus and orchestra, Diapason, by Karol Rathaus, commissioned by the Queens College Choral Society, will be given by that group at Hunter College on May 17, conducted by John Castellini. . . . A new ballet by Gottfried von Einem, Austrian composer, had its premiere recently at the Hamburg Opera. . . . The Maggio Musicale in Florence this year will give the premiere of Don Chiosotte, by Vito Frazzi, opera which won honorable mention in the recent contest held by La Scala. . . .

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NEW RECORDS IN REVIEW

Cetra-Soria: A three-disk set of Verdi's Aida features, as the principals, Caterina Mancini in the title role, Giulietta Simionato as Amneris, Mario Filippeschi as Radames, Giulio Neri as Ramfis and Rolando Panerai as Amonasro. Vittorio Gui leads the chorus and orchestra of Radio Italiana. This is one of the better Cetra-Soria sets. The singing is, on the whole, reliable, the ensemble is good, and an atmospheric quality is maintained. Gui knows his business, and his choice of tempos is in the authentic tradition.

The other Cetra-Soria set of this month is Spontini's La Vestale, an opera completely out of the current repertory. In the cast of the three-disk set are Renato Gavarini, Maria Vitale, Elena Nicolai, Alfredo Fineschi and Giuliano Ferrein, with Fernando Previtali leading the Radio Italiana forces. They all sing in a loud manner with not too much subtlety and (in the case of the leading female singers) not too much control. As for the opera itself, it is a mixture of Gluck and certain Italian composers (Rossini, Donizetti), handled with a good deal of dignity and somewhat less originality.

Classic: Three French works are presented on a 12-inch Classic disk: Ravel's Sonata for Violin and Cello and the Act II Prelude from Ibert's Le Jardinier de Samos, both played by Bela Urban, violin, and Marcel Hubert, cello; and Milhaud's Second Violin Sonata, in which Bela and Virginia Urban are the soloists. Superb instrumental work and excellent musicianship prevail. On another disk, Clarence Watters is heard in two modern organ works—Schoenberg's Variations on a Recitative (op. 40) and Messiaen's Le Banquet Celeste, Transports de Joie and Prière du Christ. The average listener is going to find the Schoenberg piece a tough nut to crack; nor will the vapid texture of Messinen find many more adherents. Watters, however, plays both works in masterly fashion.

Mercury: Six of Mozart's best quartets—the group that he dedicated to Haydn—are brought together in a three-disk album played by the Roth Quartet. The keys are G (K. 387), D minor (K. 421), E flat (K. 428), B flat (K. 458), A (K. 464) and C (K. 465). All of the performances are sound .The Roth Quartet may not be the most vigorous or technically perfect group, but none need defer to it in musicianship or integrity. In an altogether different sphere is the Mercury recording of Rachmaninoff's First Symphony, a work that had been lost until 1945. Jacques Rachmilovich and the Stockholm Radio Symphony Orchestra are the performers, and they do a good job, although there might be a question if the music has enough intrinsic worth to make it enjoyable after one or two hearings.

Remington: Remington, the low-priced record outfit (its 12-inch disks sell for $2.19), has issued several interesting releases. A complete Rigoletto, on three disks, features Oriandina Oriandini, Gino Sarri, Ivan Petroff (in the title role) and others, with Erasmo Ghiglia leading the Maggio Fiorentino Orchestra. The performance as a whole cannot come near matching the Victor version, but it is not at all bad, and at its price it should attract a considerable audience. On a two-disk set, Hilde Gueden and Julius Patzak are soloists with a chorus and the Mozarteum Orchestra under Josef Messner in Haydn's Seven Last Words of Christ. This is altogether a first-class job—well sung, adequately recorded—and it is the only long-play version of the work in its oratorio form. Also good is a disk of popular operatic arias with Kurt Baum as tenor soloist. Baum is in fine fettle here, and rips off top C's with ease. It was a mistake on Remington's part, though, to issue Schumann's D minor Violin Concerto. Georges Enesco, the soloist, is no longer able to handle the technical problems of the music.

Urania: As usual, the current Urania release centers on the German repertory. A Haydn flute concerto and Telemann's Overture in Six Movements are played in a thoroughly musical manner by the Scheck-Wenzinger Chamber Group. Strauss' early Violin Concerto (op. 8) and his 1945 Oboe Concerto are played, respectively, by Siegfried Borries and Erich Ertel, with Arthur Rother conducting the Symphony Orchestra of Radio Berlin. Neither work is representative of the composer at his greatest, but both are enough off the beaten track to deserve investigation. The performances are superb. Hugo Steurer, who sounds like an admirable pianist, is heard in a Beethoven miscellany headed by the Sonata in E flat (op. 27, No. 1). On three sides of a 2-disk set is Oskar Nedbal's Polenblut, an engaging operetta in the Viennese manner. The last side is filled out with three pretty waltzes by Lanner. In the Nedbal operetta are Rosl Seegers, Carlheinz Kareli, Ilse Mentzel and others, all attractive singers.

Victor: Schumann's Symphony No. 1 is played by Munch and the Boston Symphony in typically polished fashion. Munch inclines toward lively tempos and a surface glitter. Nathan Milstein and Gregor Piatigorsky join forces with Fritz Reiner and the Robin Hood Dell Orchestra in a performance of the Brahms Double Concerto. With two such soloists nothing but top-notch playing could possibly ensue. The old Heifetz-Feuermann set, however, had perhaps a little more of the rugged quality implicit in the music. Mischa Elman is heard to good advantage in three Handel violin sonatas, in which he is accompanied by Wolfgang Rosé. Elman seems to grow better with age; here his fiddling has a youthful sparkle. Tchaikovsky's Letter Scene from Eugene Onegin is sung by Licia Albanese in Russian. Presumably Miss Albanese learned the words phonetically. She sings with all the Italianate fervor at her command. Leopold Stokowski and an orchestra back her up. Another Victor vocal disk is turned over to ten tenors—Tagliavini, Lanza, Melton, Bjoerling, Peerce, DiStefano, Gigli, Svanholm, McCormack and Caruso in standard arias. There's an awful lot of expensive vocalism here, and even occasionally some good singing.

Miscellaneous: Mozart's Piano Concerto in D (K. 451) is available on a good WCFM disk played by Jeannette Haien and the National Gallery Orchestra under Richard Bales. Good recording and a musicianly performance. . . . From the sound track of the Jean Renoir film, Polymusic has made a recording of Music of India. Those who saw the film need no recommendation; those who have not will hear one of the most exotic disks that the year will bring out. . . . The American-Russian Institute, 1024¼ N. Western Ave., Los Angeles 29, has made available on a 10-inch disk the Piano Concerto in B by Tatiana Nikolayeva. The composer is soloist; the orchestra is the U.S.S.R. Symphony; the music is a tired melange of Scriabin, Rachmaninoff and Khatchaturian. . . . A disk of Mahler songs has been released by Vanguard. With Alfred Poell and Anny Felbermayer as the fine vocal soloists, accompanied by the Vienna Opera Orchestra under Prohaska, Mahler's Last Songs from Rückert and Early Songs from Des Knaben Wunderhorn are offered.

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L. A. Conservatory Operas

LOS ANGELES.—More than 60,000 people of this vicinity have attended the popular opera series started in 1950 as a community activity by the opera department of the Los Angeles Conservatory of Music and Arts. The announcement was made in a resume presented to the conservatory's board of trustees by Dr. Oscar Wagner, president and director. Dr. Wagner pointed out that 25 performances of seven grand operas had been presented at popular prices, and that approximately 300 resident student singers, musicians, dancers and technicians participated and were paid in accordance with union requirements. All operas have been standard works with a general policy of opera in English, and for each production the school designed and constructed all phases of each presentation. In addition, a fully designed production of Hansel and Gretel was given 11 performances for children without admission charge. No salaries or subsistences have been received from a tax paying or endowment source, the entire program having been supported by the conservatory, a non-profit organization. This program of community activity will continue throughout 1952, Dr. Wagner announced.

San Francisco Institute Reopens

SAN FRANCISCO.—The spring semester at the Music and Arts Institute opened on Feb. 11, to extend through June 21. College credit leading to the Bachelor of Music Degree will be allowed to qualified college students who complete courses by attending either a full time or part time program, during the day or evening schedules.

Preparatory courses are open to children outside of school hours. Adults who are not seeking college credit will be admitted as special students to elementary or advanced courses according to previous training and experience. High School graduates and college students will be admitted to regular collegiate standing either as Freshmen or with credit for requirements previously completed. Eligible veterans may attend under the G.I. Bill or under the California Department of Veterans Affairs. Students from foreign countries will receive student visas upon admission to the college.

Among the classes in identical morning and evening sessions, open to both college students and the public is one in Music History and Background, with ancient music and its beginnings discussed by Dr. William Presser, prominent composer and formerly of the Eastman School of Music, who recently came to San Francisco to head the music theory, composition and history departments at the Music and Arts Institute. Another such class is that in speech and drama, devoted to oral interpretation of literature, conducted by Marjorie F. Walsh, recently returned from Oxford, England, where she taught American drama at the Oxford Playhouse School of the Theatre during the past year. In both these classes, qualified college students may earn credits toward the Bachelor of Music Degree by attending either full time or part time courses, and the public may qualify for all classes as special students. A free catalog of complete information is available upon request.

New Peabody Scholarship Plan

BALTIMORE.—On Feb. 10 in a broadcast from WFBR in commemoration of Founder's Day at the Peabody Institute of the City of Baltimore, Reginald Stewart, director of the Peabody Conservatory of Music, announced a new scholarship plan to be offered to the high schools of Maryland and the District of Columbia. On Feb. 12, 1857, George Peabody wrote the original document giving $1,000,000 for a Peabody Fund. Today, the board of trustees makes available a $100 scholarship prize to every public high school in Maryland and the District of Columbia, each scholarship to be awarded annually to the senior who displays the most outstanding music talent in his school. Upon the recommendation of the school's principal, the graduate will audition before an examining board of Peabody faculty members. If he qualifies for entrance in the Peabody's advanced department, the conservatory will contribute $100 to be applied to his tuition upon enrolling for a full course of instruction. Principals throughout the designated territory will be asked to make their recommendations to Dr. Stewart by April 15 for awards.

Candidates will audition before the board in May, and winners begin their study when the school opens for its fall term on Oct. 2.

Boston University Additions

BOSTON.—Pres. Harold C. Case of Boston University College of Music, has announced the appointment of Paul Preus as director of musical organizations at the university. He replaces Kenneth A. Welch, who has been recalled to active duty with the Navy. Mr. Preus has been supervisor of music in the public schools of Iowa, and was for four years the head of the music department at Northern Idaho College of Education, Lewiston, Ida. In addition to his new position, Mr. Preus is studying at Boston University for a doctorate in musicology.

Two operas were sung in English on Feb. 20, when nine Boston University students appeared in the university opera workshop presentation of Martinu's The Comedy on the Bridge and Puccini's The Cloak in Hayden Hall. The director was Sarah Caldwell, instructor in vocal ensemble and on the staff of the New England Opera Theater. In the leading roles were Gene Cox, Charlotte Zimmer Dixon, Helen McCloskey, Irvin Nordquist, Morton Shames, Norma Giust, Adam Petrowski, Margo Stagliano and Robert Mesrobian.

The Boston University Seminary Singers, currently numbering 43 men students from 15 states, celebrated its 25th anniversary this year with a 4,000 mile winter concert tour from Boston to Florida in January.

Student Composers to Meet

The Cincinnati College of Music will be host to the Fifth Annual Mid-West Symposium for Student Composers April 7-8-9 under the general chairmanship of Dr. Felix R. Labunski, composition professor at the College. The Symposium this year will be expanded to include coast to coast representation with delegations from schools of music at Yale and University of Southern California. The participating mid-west schools of music are College of Music of Cincinnati, Cincinnati Conservatory of Music, Indiana University, University of Louisville, University of Michigan, DePaul University and Chicago Musical College.

Juilliard Stages Verdi's Falstaff

With a performance distinguished by excellent ensemble work, fine musical training and imaginative staging, Verdi's Falstaff, sung in an English translation, edited by Madeleine Marshall, conquered an audience filling the beautiful hall of Juilliard school to the limit on Feb. 23. Students of the Juilliard Opera Theatre were the singers. Frederic Waldman supervised the musical training and conducted the Juilliard orchestra, which played the score with the routine of veterans.

Frederic Cohen staged the work in a basic setting conceived and executed by Frederic Kiesler with the assistance of Paul Sherman. The colorful costumes were designed by Eileen Holding. Against a stylized background the scenic changes were indicated by varied small pieces of scenery and "props."

In these surroundings of taste and stylistic knowledge, the youthful singers acted and sang with security and aplomb. The ensemble work—and most of the vocal and orchestral score of Falstaff is intricate contrapuntal filigree—was admirably musical and clear. The movement on stage happily reflected the musical design, so that an organic and well integrated production resulted.

Among those heard were Orville White in the title role; Robert Davis, Fenton; Stephen Harbachick, Ford; Anthony Rossi, Dr. Cajus; Lawrence Avery and Lee Cass, Bardolph and Pistol, respectively; Mary Leontyne Price, Mistress Ford; Rosemary Carlos, Anne; Neil Allen, Mistress Page; Saralee Liss, Dame Quickly; Thomas Head, Host; and Elvin Campbell, Scribe. With the well-trained chorus of young voices these singers made the evening a gladdening experience. Rousing applause greeted the performance and performers. H. W. L.

Arved Kurtz Heard in Recital

At Hunter College Playhouse on Feb. 27, Arved Kurtz, violinist, and director of the New York College of Music, was heard in a fine program of music for solo violin and for violin and piano. The distinguished teacher-artist, ably seconded by the sterling musicianship of Arpad Sandor at the piano, opened his list with the Sonata No. 2 of Delius and continued with vigorous playing of the Hindemith Sonata in E flat major. This was followed by Dr. Kurtz's own Concerto for Violin, a somewhat restless work, mathematically excellent in the modern style of design and progression. Tonal beauty and expert facility were shown in Respighi's B minor Sonata, which brought mellifluous playing of a high order. M. C.

N. Y. College of Music Concert

The artist-students of New York College of Music under the guidance of Dr. Karl Adler of the voice department gave the fourth concert in the Great Masters series at the college on March 2. The program included songs by Schubert and Schumann, the Sonatina in D by Schubert and the Papillons of Schumann.

Kansas Wesleyan Scholarships

SALINA, KAN.—Fifteen partial scholarships in music will be available for next year at Kansas Wesleyan University here. The scholarships are offered in piano, organ, voice, string instruments and wind instruments. For further information, write to Prof. Harry H. Huber, Chairman, Division of Fine Arts.

METROPOLITAN OPERA

(*Continued from page 5*)

ground color and sharp lines of edifices hoary with antiquity. Against the various levels, the winging flights of stairs and the wide spaces, the new costumes of this production were alluringly atmospheric in color.

The ballet was lovely in the style of processional pageant; but its excessive stylization at times caused one to wonder if the ancient Thessalonians always moved like the frieze on a Greek vase or invariably paused in sculptured poses.

The closing ballet of rejoicing seemed a bit heavy-footed, but that might have been intentional. Under the expert direction of Alberto Erede, the massed orchestra made the sumptuous music of Gluck, with all the mellifluous flow and sweep of the long-lined phrases and with its incandescent surge and dramatic intensity, take on the contour of a powerful and passionate work.

First Trovatore of Season

Giuseppe Verdi's perennially popular Il Trovatore was presented for the first time this season as a subscription performance on Saturday evening, Feb. 23, to a sold-out demonstrative audience. Even the standee areas of the opera house were packed to the walls with applausive shouters of *bis* and *bravo*. Verdi's ninety-nine-year-old score shows no sign either of age or wear as a drawing opera, which causes one to wonder how many later works by other composers, including current favorites, will stand a similar acid test of time.

It was blessed with a competent and balanced cast that brought credit to the administration of General Manager Rudolf Bing. Meriting especial mention is the Azucena of Fedora Barbieri, whose vocal and histrionic portrayal of the moving gypsy character literally "stopped the show" several times. The mezzo-soprano sounded the emotional depths of Stride la vampa, and Giorno poveri vivea was sung in delectable vocal style. In voice, costume and appearance this artist is a striking exemplication of the nomadic gypsy. She took several solo curtain calls.

Heart-torn Leonora found an intelligent delineator in Zinka Milinov, charming of personality and possessed of a lyric soprano voice of appealing quality and true to pitch. She was a delight both to eye and ear. Her arias, Tacea la notte placida, D'amor sull' ali rosee, and the refrain Tu vedrai che amore in terra were proclaimed with such consummate artistry as to win acclaim and curtain call solo ovations.

Manrico, the ill-fated troubador, was impersonated by Kurt Baum, who brought distinction to the role vocally and histrionically. Of fine appearance, his singing *tenore robusto* scored heavily in Deserto sulla terra, Mal reggendo all' aspro, and Di quella pira, also in duo scenes sung with Leonora and Azucena, and in ensembles.

The sinister role of Count di Luna introduced Paolo Silveri, endowed with a resonant baritone voice of fine quality, despite a noticeable tremolo. Of commanding stature and an actor *par excellence*, Mr. Silveri makes his di Luna a convincing victim of jealous hatred for his unrecognized brother Manrico. The aria Il balen came to excellent proclamation by this baritone, who gave generally a satisfying account of the role.

Other roles were capably portrayed by Anne Bollinger (Inez), Nicola Moscona (Ferrando), Thomas Hayward (Ruiz), Algerd Brazis (A Gypsy), Alessio De Paolis (A Messenger).

Alberto Erede conducted with verve and authority maintaining complete balance between stage and pit forces. He appeared on stage with his vocal associates to take bows at the opera's conclusion. Staged by Herbert Graf with Harry Horner's 1940 *décors*, the Verdi pioneer opera was well dressed. Kurt Adler's ever-efficient chorus rendered sterling service, and gave a lusty account of itself in the Anvil Chorus. The solemnly chanted Miserere by the male wing deserves special mention. H. I. B.

Brenda Lewis Bows as Musetta

Feb. 26's La Boheme introduced a new Musetta, Brenda Lewis, making her Metropolitan debut in the part. Self-possessed, at home in the dramatics of the role, Miss Lewis made a good impression on the whole, although some shrillness of tone occasionally entered the vocal picture. Eugene Conley substituted for the scheduled Giuseppe Di Stefano as Rodolfo, making excellent effect with his pleasing, though not large voice. Bidu Sayao was Mimi again, Giuseppe Valdengo, Marcello and Cesare Siepi, Colline. Alberto Erede conducted.

In the second Elektra, Feb. 23 (matinee), Paul Schoeffler sang Orest for the first time here—a portrayal of power and vocal richness.

M. L. S.

A repetition of Carmen on March 3 had Kurt Adler conducting the work for the first time here with great spirit and colorfulness. Ramon Vinay was heard as Don Jose for the first time this season, giving a moving and tragic portrayal, and Hilde Gueden assumed the role of Micaela for the first time at the Metropolitan, portraying the village maiden with quiet charm and vocal appeal.

Etta Moten Tours Abroad

Etta Moten, singer from the United States, visiting Liberia for the inauguration, gave two concerts, including one from which the proceeds of some $2,000 went to the Y.W.C.A. of Monrovia, of which Mrs. Edward Dudley, wife of the U. S. Ambassador, was sponsor. A week later she gave a second concert which was free to the public. The audience included delegations from a half dozen countries besides Liberia—Pakistan, Haiti, the Dutch, the Italian; also the representative to the Vatican and from the U. S. (Mrs. Bethune and Carl Murphy); former Minister R. O'Hara Lanier, former Minister Lester A. Walton and their wives.

Miss Moten then went to Italy, and in Milan gave a recital ranging from Handel airs and Hugo Wolf lieder to Afro-Hispanic folksongs and Negro Spirituals. The latter two groups made a particular success, and Miss Moten was invited by concert managers in Turin and Florence to give concerts there. Among those attending the Milan concert were Signora Fosca Leonardi, daughter of Puccini, and the daughter of Toscanini. In Munich, she was obliged to give many encores, and the audience continued its applause and stamping after the singer had donned her wraps to leave the hall. She also sang at the auditorium of Frankfort University, in Stockholm and Copenhagen.

The soprano was scheduled to give a concert in Paris at the U. S. Embassy hall under the sponsorship of the music department of the Cultural Affairs Division, then to appear in Amsterdam, The Hague and London, before returning to the United States.

Linda Babits Is Soloist

Presented as soloist with the Staten Island Symphony Society on Feb. 22, Linda Babits won cheers and prolonged applause for her playing of the Haydn Piano Concerto in D major. Later in the program the 10-year-old artist charmed

her audience further with the delicate nuances she evoked in Clair de Lune by Debussy. The orchestra, under the direction of M. Piasechi, offered a warm, flexible tonal background for the performance of the young pianist, who played with a technical brilliance and interpretative sensitivity far beyond her years.

At the close, little Miss Babits was presented with an exquisite figurine by the Symphony Society to commemorate her first appearance with this ensemble.

M. C.

Foldes Returns from Europe

Andor Foldes, pianist, has returned from Europe and is making a tour of California, Utah, New Mexico, Wyoming, Minnesota, Ohio, Pennsylvania, New York, also visiting Washington, D. C. Mr. Foldes gave 46 concerts in Europe between July 1 and Dec. 20 of last year. He appeared as soloist with orchestra in Trondheim, Aarhus, Bergen, Copenhagen, Helsinki, Kristiansand, Berlin and Cassel and gave recitals in a number of cities in Germany, Sweden, Norway, Denmark, Holland and in London. Among modern composers whose works he performed were Bartok, Kodaly, Milhaud, and Saeverud, and he gave the world premiere of a Piano Concerto by Robert Russell Bennett with the Helsinki Symphony Orchestra.

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